

DISNEY

CELEBRATES 100

The Story of the
World's Most-Loved
Characters

First Look
at the
Anniversary
Festivities

a360media Specials



Display until 8/28/23 U.S. \$13.99

Animator Fred Moore redesigned Mickey for *Fantasia* by giving him a larger head, eyes with pupils and a pear-shaped body.



HOLLYWOOD SPOTLIGHT® COLLECTOR'S ISSUE

DISNEY

CELEBRATES 100

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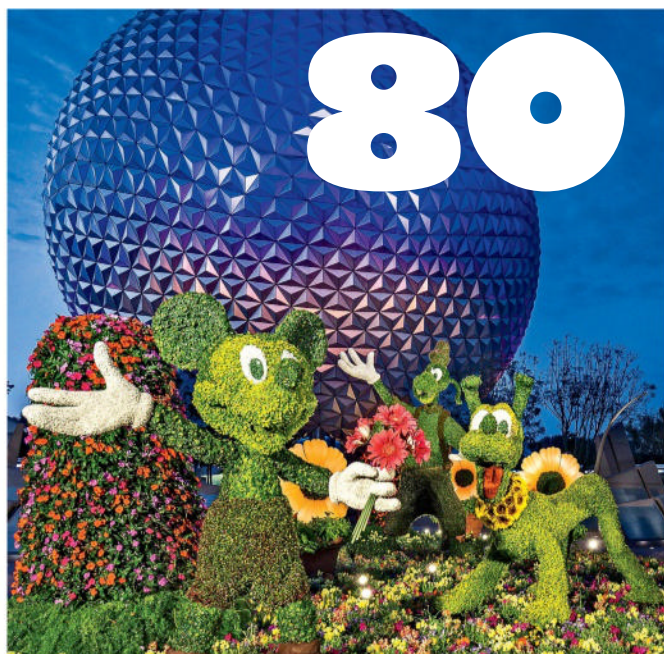
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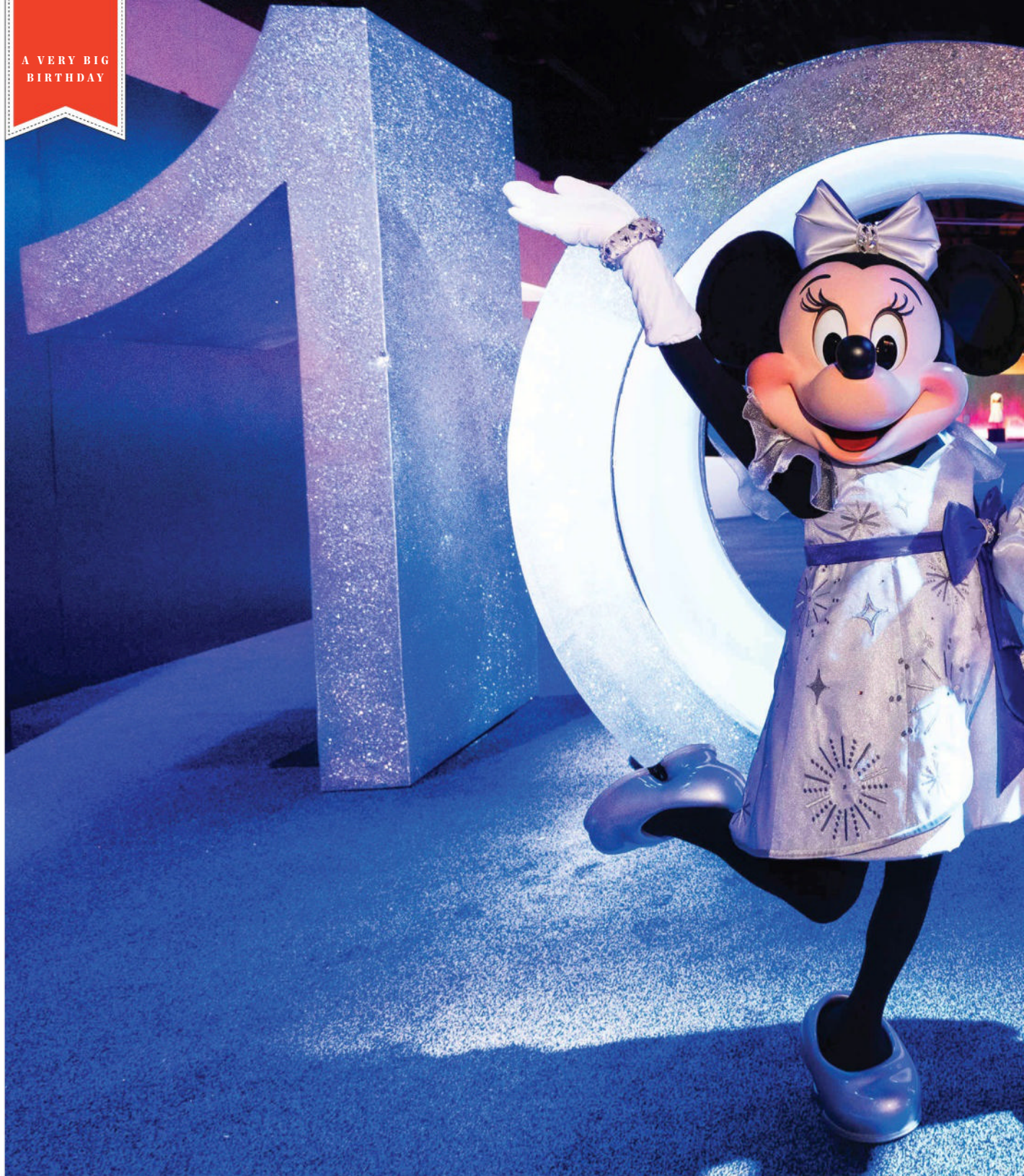


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A VERY BIG
BIRTHDAY



A Century

TO MARK ITS 100TH YEAR, THE WALT DISNEY COMPANY CELEBRATES



To celebrate the centennial, Mickey and Minnie Mouse will be donning new dazzling platinum-themed outfits.

of **D**reams

WONDER AND MAGIC WITH AN EXTENSIVE LINEUP OF MUST-SEE EVENTS.

IT'S PARTY TIME AT THE HOUSE OF MOUSE!

One hundred years have passed since the young, self-taught cartoonist Walt Disney created the Disney Brothers Studio in his uncle's Los Angeles garage. Not bad for a high school dropout once called "the second dumbest kid in class."

To celebrate the extraordinary milestone, the company is serving up copious helpings of pixie dust—in every corner of the kingdom. From movie theaters and toy stores to streaming services and theme parks, new spectacles, films and innovations lead the global salute to the Disney legacy.

From day one of his start-up studio, Walt possessed a remarkable conviction of the power of his dreams—the philosophy that would capture the imagination of generations of devotees. Despite a rocky beginning, when he and his brother Roy O. Disney saw their first popular cartoon character, Oswald the Lucky Rabbit, brazenly stolen by a distributor, Walt's faith and vision proved irrepressible. Bouncing back quickly, he and animator Ub Iwerks whipped up an even more compelling character: Mickey Mouse, the resilient rodent who launched the company's wild ride into history as one of Hollywood's leading innovators and preeminent cultural touchstone.

But even Walt with his spectacular optimism could not have possibly imagined the glow of success his

Composer Steve Mazzaro created an original soundtrack for this exhibition, blending classic themes such as "When You Wish Upon a Star" and "Let It Go."

Disney 100 THE EXHIBITION



“We’re going to be pulling out all the stops to honor a century of groundbreaking Disney storytelling, experiences and magic.”

FORMER DISNEY CEO BOB CHAPEK



Visitors can stroll through a facsimile of Main Street, U.S.A., as they learn about the history of Disney parks.



Interactive multimedia installations make for an unforgettable immersive experience.

Several new live-action films continue Disney's 100-year celebration, including *The Little Mermaid*, a reimagining of the animated musical classic.




“Playing an original character in an animated film celebrating 100 years of Disney magic is...a gift I never thought I’d be given.”

ARIANA DEBOSE, ASHA IN *WISH*




Wish is set in the fictional kingdom of Rosas.





"All of these iconic Disney characters have been wishing on a star, and this is the story of that star," explains actress Ariana DeBose.



The wishing star has been pivotal in many Disney films, including 1940's *Pinocchio*.

namesake empire would command 10 decades on. Beloved characters from Cinderella to Elsa, Donald Duck to Woody and Buzz, Captain America to Jack Sparrow, Nemo, Moana and Belle, have made a sweeping contribution to the folklore of the world.

The Walt Disney Company, hailed for producing some of the greatest movies of all time, has won an impressive total of 141 Academy Awards with 32 awarded to Walt himself. Disney has been named one of the top five "World's Most Admired Companies" by *Forbes*. And with the addition of Pixar, Marvel Comics Universe, Star Wars and National Geographic, the Disney family is now valued at a stratospheric \$98 billion.

THE CROWN JEWELS

This year's platinum-themed centenary—complete with a shimmering new silver suit for Mickey Mouse—kicks off with Disney100: The Exhibition, which opens at Philadelphia's Franklin Institute on Feb. 18, 2023. The touring retrospective, composed of 10 themed galleries, offers a glimpse at rarely seen artwork and artifacts, costumes, props and other memorabilia from the animation studio's vault of movie-themed treasures. Ranging from *Steamboat Willie* (1928) to *Encanto* (2021), from the Seven Dwarfs' mine to Uncle Scrooge's money bin, from *Mary Poppins* (1964) to *The Mandalorian* (2019) and *Strange World* (2022), some of the most memorable

creations from Disney's long and colorful history will be on display.

The immersive exhibition will also spotlight audio-animatronics technology developed by the Imagineers along with a collection of Disney Parks attraction vehicles, including those from the Matterhorn Bobsleds and Peter Pan's Flight. "This is the largest exhibition the Disney archives has ever done," noted Becky Cline, director of Walt Disney Archives. Chicago and Kansas City, Missouri, are the next two stops on the North American tour, with more cities to be announced. An international version will open on April 18 in Munich.

MOVIES & MORE MOVIES

Perhaps the most highly anticipated theatrical release of the centennial is *Wish*, Disney Animation's latest production from the *Frozen* team of Jennifer Lee and Chris Buck. Harkening back to Disney classics, the new film takes the old Jiminy Cricket standard, "When you Wish Upon a Star," to a new level, telling the origin story of the iconic wishing star that has made dreams come true for Disney characters in films from *Pinocchio* to *The Princess and the Frog*.

Blending timeless watercolor animation style with a contemporary 3D CG look, *Wish* tells the story of 17-year-old Asha, "a smart and driven optimist with a sharp wit," according to Disney, who reaches out to the constellations when she sees darkness in her kingdom that no one else recognizes. She'll be played by Ariana DeBose, Oscar winner for her role of Anita in Steven Spielberg's iteration of *West Side Story* (2021). Joining DeBose, actor Alan Tudyk voices Asha's adorable pet goat, Valentino.

The soundtrack promises a fresh pop vibe, with original songs by chart-topping singer/songwriter Julia Michaels, who wrote Justin Bieber's



The Wondrous Journeys fireworks show will feature a new song, "It's Wondrous."



The World of Color—One spectacular will showcase new characters, like Mirabel, and old favorites, like Simba.

No. 1 hit “Sorry.” The downside? Patience is in order: *Wish* won’t be released until Nov. 22, 2023.

Arriving earlier on this year’s roster is the live-action return to the under-the-sea world of 1989’s *The Little Mermaid*, to open in theaters on May 26, 2023. An all-star cast will feature actress and singer Halle Bailey as Ariel, Melissa McCarthy as Ursula, Javier Bardem as King Triton and Awkwafina voicing Scuttle the seagull. While a departure from the original, there was “no agenda” in casting Bailey as the live version

of Ariel, according to director Rob Marshall. “We saw everybody, but [the part] was hers,” he said. “It had nothing to do with anything exterior. It had everything to do with the interior—what she brings to it, the beauty, the passion, the fierceness, the vulnerability, the joy, the heart. Everything that she has was what we were looking for with Ariel.”

As for Bailey, the Grammy winner hopes her representation of the treasured character will prove meaningful to young audiences. “The fact that now [Ariel] is getting to be

played by me, a person who looks like me, a woman of color, I’m just like, wow, I’m so grateful what it will do for all the other little Black and brown boys and girls who will see themselves in me,” she told *People*. “Because I know if I had seen myself when I was younger, I think my whole perspective would’ve changed.”

Some aspects will remain unchanged: The upcoming release will include music from the original movie, plus new tracks by Alan Menken and *Hamilton* creator Lin-Manuel Miranda, who told *Variety*

that the film has “three or four original tunes, replacing none of the ones you like. All those are in.”

Turning theme park rides into movies has proven a mixed bag for Disney over the years: On one hand there’s the box-office marauding *Pirates of the Caribbean*, the franchise which has raked in nearly \$1.5 billion, while flops like *The Country Bears* and *Tomorrowland* are all but forgotten. Now comes *Haunted Mansion*, Disney’s second stab at a movie version of the spooky real-estate ride that debuted at Disneyland in 1969. While the first theatrical outing, 2003’s *The Haunted Mansion* starring Eddie Murphy, left most critics chilly, the studio has high hopes for this rendition, due out Aug. 11, 2023. The star-studded cast will include Jamie Lee Curtis, Winona Ryder, Jared Leto, Rosario Dawson, Tiffany Hadish, Danny DeVito and Owen Wilson. And the revamped plotline focuses on a mother (Dawson) who attempts to exorcize her New Orleans mansion from ghosts after she moves in.

The new adaptation originally went into development over a decade ago when Guillermo del Toro was tapped to write and produce. But his version was reportedly deemed too frightening for a family audience. Ultimately, this narrative, written by Katie Dippold, is “modern, fresh, old-fashioned and scary, but not scary like a monster movie,” Curtis, who plays Madame Leota, told *EW*. “It’s scary like a Disney ride, and funny. If you go on that ride, there’s a lot of humor as well as the scary, ghost-y stuff.”

Peter Pan & Wendy, the live-action adaptation of 1953’s animated *Peter Pan*, which was in turn based on the J.M. Barrie classic about a boy who doesn’t age and the children he whisks away to Neverland, is set to premiere on Disney+ in 2023. The new film, which *Variety* notes offers “a grittier,



All things House of Mouse! The D23 Expo gave a sneak peek at the upcoming centenary plans.



more realistic take” on the classic characters, stars Alexander Molony as Peter and Ever Anderson as Wendy, with Jude Law as Captain Hook.

“It’s been really amazing to be able to play Wendy,” Anderson told the audience at the September 2022 D23 Expo. “Wendy and Peter are equals in this film.” Added Law: “We got to mine their backstory... when they were friends. It was nice to layer in that understanding of why Hook is so iconic.”

THE HAPPIEST PLACES ON EARTH

The opening of California’s Disneyland in 1955, followed by Orlando, Florida’s Walt Disney World in 1971, ushered in a new era of amusement parks that has since enchanted children and adults alike in a way only Walt could have envisioned. “There are few symbols of pure Americana more potent than the Disney theme parks,” *Smithsonian* magazine observed.

While the much-anticipated new Avengers ride likely won’t be ready for this year’s centennial celebration, Disney parkgoers have plenty of new additions to look forward to. Beginning in January 2023, Disneyland Resort will offer two nighttime spectacles, *World of Color—One*, at the Disney California Adventure, and a new fireworks show, *Wondrous Journeys*, which will light up the sky over Sleeping Beauty’s blue-turreted castle at Disneyland Park. Both are nods to the history of Disney storytelling and characters. Additionally, this spring will bring the long-awaited return of the Magic Happens parade, the daytime pageant down Main Street that was suspended during the COVID-19 pandemic.

Later in the year, Florida’s EPCOT will premiere a new nighttime spectacular at the World Showcase Lagoon. In the spirit of past presentations, including the much-

loved *IllumiNations*, *EPCOT Forever* and, most recently, *Harmonious*, the new show will work on “continuing the parks’ legacy of inspiring nighttime entertainment,” according to Disney.

COLLECTOR’S BONANZA

Of course, what’s a Disney celebration without splashy new merch to sustain the memories? ShopDisney has it covered with the debut of two new lines, starting with the Disney100 Platinum Collection, which will embellish classic Disney looks with shiny silvery touches. The hottest items promise to be Mickey and Minnie ear hats topped with dripping, molten “platinum,” which, according to Disney, was chosen because it’s “a rare, precious metal known to withstand the test of time, just like beloved Disney characters.” Minnie platinum ears are priced at \$175, while the Mickey hat goes for \$195.

A second new merchandise line, the Disney100 Decades Collection, will interpret iconic Disney creations by date. The first batch, to arrive in January, will focus on the 1920s and the breakout Mickey Mouse hit, *Steamboat Willie*. Throughout the year, the series will then move on with collectibles from the 1930s and *Snow White*, followed by Pinocchio from the 1940s and so on.

Book lovers are also in luck, with Disney Publishing set to drop several key titles on March 7, 2023. A commemorative edition of the definitive biography *Walt Disney: An American Original* by Bob Thomas offers an insightful, intimate look at the genius of Disney, the man. *The Official Walt Disney Quote Book* contains over 300 pearls of wisdom, newly researched by the staff of the Walt

Disney Archives. Finally, *The Story of Disney: 100 Years of Wonder* by John Baxter, Bruce C. Steele and the staff of the Walt Disney Archives is an elegant coffee table hardcover as well as the official companion to the touring show, *Disney100: The Exhibition*.

Even as the company’s “100 Years of Wonder” memorializes the incredible innovations of its founder, from Mickey Mouse to the City of Tomorrow, there is also significant emphasis on the future-embracing spirit. “Around here, we don’t look backwards for very long,” Walt famously said. “We keep moving forward, opening up new doors and doing new things, because we’re curious... and curiosity keeps leading us down new paths.”



Celebrate in style! Disney is commemorating this milestone with a limited-edition Platinum Collection merch line, featuring silver, black and royal blue colors.



This shirt from the Disney Decades line features beloved characters from the early days.



There will also be special snack options, such as this novelty Platinum Mickey Sipper.



ONCE UPON
A TIME

"When you're
curious, you find
lots of interesting
things to do," said
Walt Disney, a
self-taught artist.



The Man Behind the Magic

INSIDE THE REAL-LIFE WONDERFUL
WORLD OF WALT DISNEY.

AFTER EXPERIMENTING WITH filmmaking for several years in his West Orange, New Jersey, studio, Thomas Edison stopped in Oberlin, Ohio, in the winter of 1901 to screen one of the earliest public films in the country. Americans were becoming more and more infatuated with the moving picture each day. Meanwhile, about 300 miles to the west, a boy named Walter Elias Disney was born.

In the ensuing 65 years, that man would revolutionize the film

industry. As Richard Benefield, former executive director of the Walt Disney Family Museum put it, “We’re able to tell the story of the history of animation in the 20th century, because for every major milestone in animation, Walt was the one that made it happen.”

With his cast of lovable characters, timeless tales and memorable music, Walt has captivated the hearts and inspired the minds of generations of children and adults. And as we

mark the 100th anniversary of the formation of his company, the Disney magic lives on.

Walt, named after local preacher and family friend Walter Parr, was the fourth boy of five Disney children. He spent the first four years of his life as a city kid, living in the heart of Chicago. After some local boys (the age of Walt's teenage brothers) were arrested for killing a policeman during a robbery, Walt's father, Elias, moved his family to the country. He feared that city life would lead his sons down the wrong track. Walt hardly recalled those first years, and instead considered his hometown to be Marceline, Missouri.

MARCELINE: HIS VERY OWN MAIN STREET, U.S.A.

Marceline, the ultimate turn-of-the-century town and the future inspiration for Disneyland's Main Street, U.S.A., was built near the train lines as a stop between Kansas City and Chicago. "To tell the truth," Walt wrote in a letter for the *Marceline News* in 1938, "more things of importance happened to me in Marceline than have happened to me since, or are likely to happen to me in the future." The town remained so important to the essence of who Walt was, he would visit as an adult to spark his imagination.

He lived there less than five years, but it was on that 45-acre farm in the middle of Missouri that Walt's imagination went into overdrive. Here, he became infatuated with the things that would come to shape him as a man, and in turn, shape the animation that lives on today. Farm animals led to beloved characters: "The cows, pigs, chickens gave me a big thrill, and perhaps that's the reason we use so many barnyard animals in the Mickey Mouse and Silly Symphony pictures today—who knows," Walt wrote in 1938.

Watching the 70 trains pass through town each day led to a lifetime fascination with railroads (and their omnipresence in the Disney Parks). Even the gazebo in the middle of town provided inspiration for the early Mickey Mouse hit *The Band Concert*.

It was also in Marceline that Walt was first introduced to art, and was paid for his drawing skills for the first time. His neighbor, Doc Sherwood, commissioned an elementary school-age Walt to sketch a picture of his horse for 5 cents. "I think he must have held a horse of his nearly all day so that I could draw it," Walt recalled. "Needless to say, the drawing wasn't so hot, but Doc made me think it was tops."

Unfortunately, Elias Disney was not a gifted farmer, and after a bout of typhoid sidelined him for a season, he had to sell the family homestead. After four years of backbreaking work, Elias got back only what he paid, and 9-year-old Walt and his family relocated again, this time to Kansas City, Missouri, where Elias decided to make a run of it in the newspaper-delivery business.

Walt's time in Marceline was brief, but as journalist Ron Suskind put it, it was this "seemingly idyllic place hitting Disney at a certain age... like the last breath of something that seems to resemble a traditional childhood." The Marceline years would become a driving force in Disney's work for years to come.

NEWSPAPER NIGHTMARES

Kansas City was far from the rolling Marceline fields Walt fondly remembered. There, he was enlisted to work his father's paper route. For six years he'd get up in the early morning hours before school to hand-deliver each paper to the doorsteps of subscribers (his father wouldn't allow Walt to toss the papers from a

bike). The work was draining. "Forty years later...he would wake up in the middle of the night having nightmares about having to trudge through snowdrifts up to his neck or having to redeliver papers," according to Disney biographer Neil Gabler.

His grades were nothing special at The Benton School—a mixture of exhaustion from his paper route and an overactive imagination that, as his teachers recalled, led Walt to struggle to follow the curriculum (even in art class he was chastised when, instead of drawing a bowl of flowers as his teacher instructed, he drew a bouquet with human faces and arms for leaves). But his interest in drawing led him to what would become an important friendship with a boy named Walter Pfeiffer.

While his own homelife was dismal—his father abusive, his

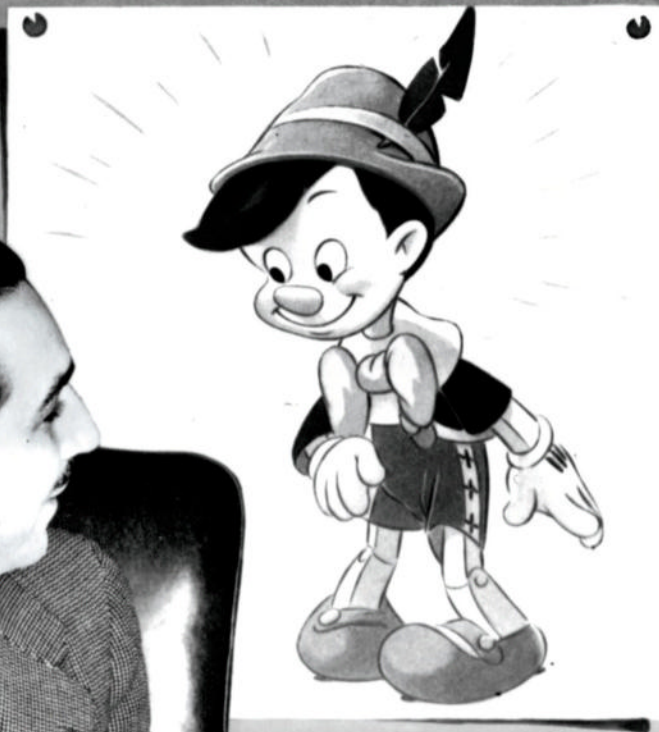
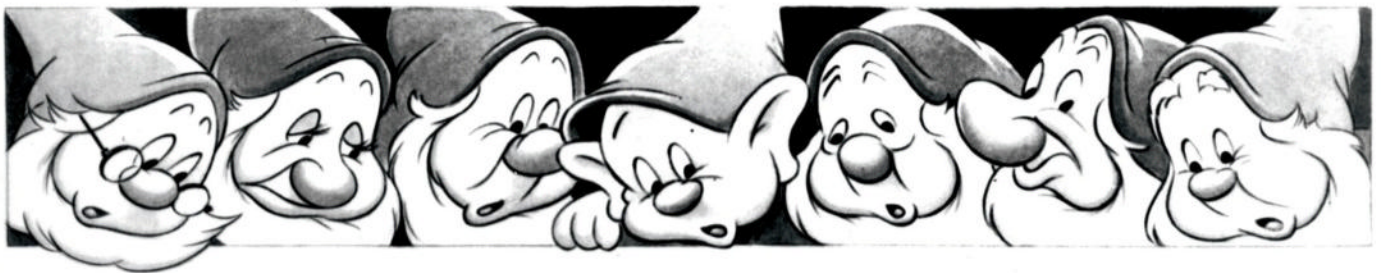
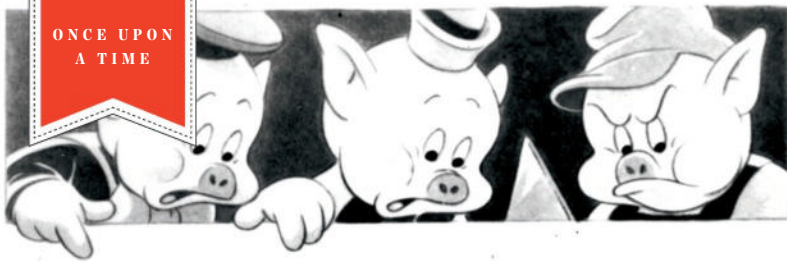


Walt and Lillian, a secretary, were married on July 13, 1925. She made her own dress for the occasion.



Top: Walter Elias Disney was born on Dec. 5, 1901, in Chicago. Main: Walt, circa 1942, proudly displays illustrations from *Snow White and the Seven Dwarfs* and *Bambi*.

ONCE UPON
A TIME



Always a perfectionist, Walt
was his own harshest critic.

“The way to get started is to quit talking and begin doing.”

WALT DISNEY

mother exhausted—and his closest brother, Roy, out of the house, Walt turned to Pfeiffer’s family for respite. Pfeiffer’s father was a jokester with a passion for the theater, and it was he who introduced Walt to vaudeville shows and motion pictures. The two boys fell so in love with the craft that “The Two Walts,” as they billed themselves, would travel to local amateur nights and perform vaudeville routines of their own. Not yet a teenager, Walt was enamored with show business.

Once his family left Kansas City and moved back to Chicago, life became a waiting game for Walt—one he didn’t always want to play. He lied about his age to work on the railroad for the summer, a job that “wasn’t a very profitable venture,” he recalled. He exaggerated his age again to get a job at the post office after his freshman year of high school, and, after being rejected by the Marines for being too young, managed to join the American Ambulance Corps (part of the Red Cross known for lax age restrictions) by changing his birth certificate to read 1900, instead of 1901.

In 1918, Walt was sent to France to help in post–World War I recovery after the Armistice was signed. He returned to the States less than a year later, still not even 18 years old. It was an unwelcome homecoming, to say the least. The girl who’d promised him her hand in marriage decided not to wait, and his dog, a German shepherd he’d purchased in Europe and paid a friend \$75 to bring back to America, had died. Life for a teenage Walt Disney was far from magical.

A NEW BEGINNING

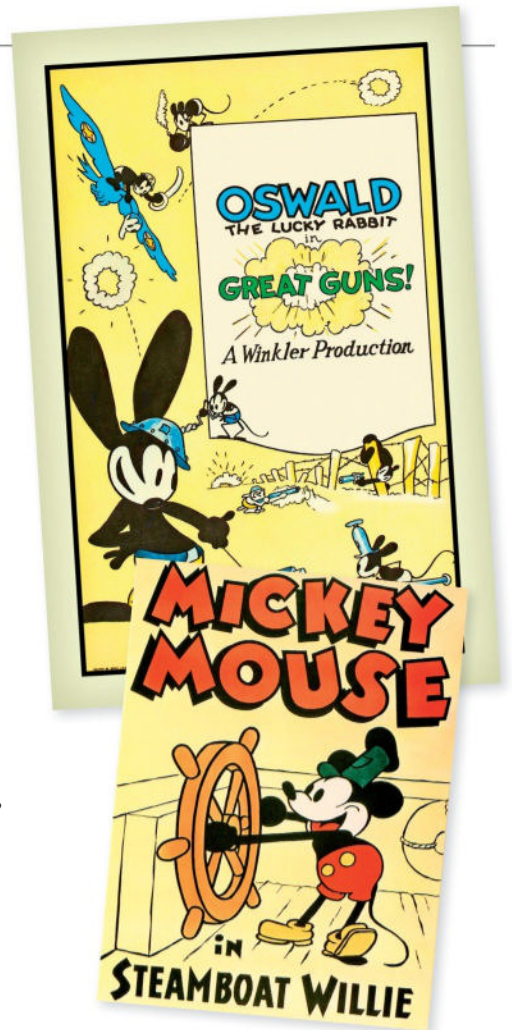
After Walt lived what he called “a lifetime of experiences” during his

year in Europe, his father—now in the jelly business—offered him \$25 a week to work at the O-Zell Company factory. But Walt had his heart set on a drawing career. Rejected by nearly every publication in the area at first, his opportunity finally came when he was offered \$50 a month from the Pesmin-Rubin commercial art studio to draw advertisements and letterheads. The work wasn’t glamorous, but it was fortuitous. It was here that Walt met Ubbe “Ub” Iwerks, a young animator who would, just over a decade later, sketch the very first iteration of Mickey Mouse with Walt by his side.

In 1920 the two young men, still teenagers, decided they were ready to go into business for themselves. Walt used the \$500 he’d earned as a Red Cross worker (and part-time craps-shooter) in Europe to launch his first company, Iwerks Disney Commercial Artists. But after only a month, Ub saw an advertisement in the paper—the Kansas City Slide Company needed a cartoonist, and Ub pushed Walt to apply. When Walt landed the job, he eventually convinced the company they should bring Ub on, too. Here Walt quickly became infatuated with the concept of moving cartoons, and another piece of the puzzle fell into place.

“It was at the slide company that I got my start in the animated-cartoon game,” Walt recalled in a *New York Times* interview. “We made animated advertising films and my boss let me take home an old camera. I set it up in an unused garage and began experimenting in my spare time.”

The more Walt learned, the more he yearned to push the limits of what animation could offer—a characteristic that would follow him



When Walt and Ub Iwerks lost the rights to Oswald, they created Mickey.

through his life, often with beautiful artistic results, but dismal financial gains. He was constantly striving to make the cartoons look less jumpy and more realistic. He began creating a series of short films for the Newman Theater Company, calling them *Newman’s Laugh-O-Grams*.

The first *Laugh-O-Grams* were so well received, he needed help to create more. He placed an ad in the paper, looking for high school boys interested in learning the art of animation. Walt offered them free training in exchange for their assistance at the studio. Together, Walt and his team of students worked nights to complete their first production: a six-minute adaptation of *Little Red Riding Hood*. He was so pleased with how it turned out that he quit his job at the slide company and

created Laugh-O-Gram Studio. Of course, he convinced Ub to join him.

The company struggled with financial issues nearly from its inception. In 1923, Walt had had enough of the Midwest and its lack of show business opportunities. He left Kansas City with \$40 in his pocket. But instead of heading to New York City, where the animators of the day lived and worked, he decided to travel to Hollywood, where his uncle had a garage apartment he could rent. Walt was ready for a fresh start in Tinseltown, and Ub soon followed his friend. His brother Roy (recovering from tuberculosis) was also living nearby. Together they opened The Disney Brothers Studio. After moving to Hyperion Studios in 1926 they decided one name was more appealing to audiences, and The Walt Disney Studios was born. Their first big assignment? A little hare named Oswald.

THE MAKING OF THE MOUSE

Before Mickey (or Mortimer, as Walt first called him), there was Oswald the Lucky Rabbit. A black-and-white bunny with a not-so-uncanny resemblance to Mickey Mouse, Oswald was a character created by Walt in 1927 for an animated film series distributed by producer Charles Mintz. He was a success with audiences, and a trademark war ensued. Walt lost the battle and all but one animator left The Walt Disney Studios to work with Mintz. His friend Ub stayed behind but without Oswald, they were in need of a new icon.

Ub shortened and rounded out the rabbit's ears, flattening his nose and lengthening his tail. In 1928, a star was born. After Mickey Mouse's first two cartoons failed to find an audience, Walt joined the talking-picture revolution with the production *Steamboat Willie*—and viewers were enraptured by the first cartoon to fully synchronize sound and animation.

Seemingly overnight, Mickey Mouse became a household name. "Mickey is so simple and uncomplicated, so easy to understand that you can't help liking him," Walt explained. By 1930, Roy and Walt licensed their first Mickey-related merchandise and in 1932, the first iteration of the Mickey Mouse Club—a club run in local movie theaters across the country—had surpassed 1 million members.

THE FAIREST FILM OF ALL

In the late 1920s and early 1930s, Walt was doubling down on the newest technologies, bringing in teachers to advance his animators and obtaining exclusive rights to cutting-edge techniques. In the midst of Mickey-mania, Walt began to push the envelope further with the production of the *Silly Symphonies*, a series of cartoons that mixed not just music and animation, but color, too. This would pave the way for his ultimate plan—the world's first animated feature film. "He was doing something no other studio had ever attempted," said Ken Anderson, art director at Walt Disney Animation Studios for over four decades. "But his enthusiasm inspired us all."

For over four years, the staff at Disney studios labored over *Snow*

Walt loved to experiment with cameras. Here he takes a photo of his daughters, Sharon and Diane.





Walt installed
The Lilly Belle, a
miniature train, in
his yard in 1950.



Walt moved his TV series to NBC in 1961, where it was broadcast in color and renamed *Walt Disney's Wonderful World of Color*.

White and the Seven Dwarfs, a film that could have easily been a flop. Many in Hollywood were calling the concept “Disney’s Folly”—they, and even Walt’s wife, Lillian (who had been a secretary at Disney Studio), refused to believe an animated film could have enough heart to engage an audience for 80 minutes. But

Walt, betting every last penny on its success, kept his dream alive and ultimately changed the face of cinema forever. The artistry, the score, the story of *Snow White*—it all came together in 1937 in a perfect blend of color, creativity and comedy. Audiences and critics alike fawned over it with one critic dubbing it,

“The happiest thing to happen in America since the Armistice.”

The four movies that followed *Snow White* are now widely considered classics—*Pinocchio*, *Fantasia*, *Bambi* and *Dumbo*—relics of the first golden era of Disney history. But at the time, only *Dumbo* made money. *Fantasia* was

a money pit, using up most of the profits from the success of *Snow White*, while *Pinocchio* and *Bambi*, marred further by the war going on in Europe, didn't resonate with audiences as hoped. Disney was back in financial distress, leading him to issue shares of the Walt Disney Studios stock and get into the wartime propaganda film market, where projects were plentiful, and the government always paid.

In the early 1940s, Disney Studios' fantastical films drew to a halt as the company turned its attention to aiding in the war efforts. In just three years, the company produced 64 hours' worth of war films as the government looked to Disney as a beacon of public morale with educational training videos for the military and propaganda pieces for the troops and the public.

On the home front, Donald Duck was the face of wartime America, imploring citizens to buy war bonds and, in a more propagandistic piece, single-handedly destroying a Japanese command base. In what was perhaps his most notable role, Donald depicted a factory worker in Nazi Germany in 1943's *Der Fuehrer's Face*, which won the Oscar for best animated short film.

Perhaps the biggest shake-up in those early Disney days was the 1941 animators' strike that resulted from post-*Pinocchio* salary cuts and an ensuing bargaining dispute with a union of artists. The strike, blamed on Communist infiltration at Disney Studios, went on for two months and was settled only when the government stepped in.

Once World War II ended, Disney Studios, still hampered by a small staff and limited budget, produced packaged films like the Donald Duck-led *The Three Caballeros*, as well as the company's first foray into live-action and documentary films. By 1950, the studio had found its way back to its roots with the release of

"Most of my life I have done what I wanted to do. I have had fun on the job."

WALT DISNEY

Cinderella and, shortly thereafter, *Alice in Wonderland* and *Peter Pan*. The charming fairy tales of early Disney were back, and audiences simply couldn't get enough of them.

WHISTLE WHILE YOU WORK

"His example was: Do what you love to do, work hard at it, do it as well as you can and always believe in yourself," Walt's oldest daughter, Diane, said. As a boss, he both intimidated and inspired. An associate shared about Walt, "He could make you feel one-inch tall, but he wouldn't let anybody else do it. That was his

privilege." And he was a perfectionist. "At a first complete showing every one of us believes we could've done it better. That is the great trouble with this business, we are never satisfied," Walt once lamented.

A FAMILY MAN

He was never satisfied and always busy, but by all accounts, Walt refused to allow his workaholic ways to interfere with his relationships with his wife and daughters, Diane and Sharon. "There's no question he adored them," biographer Gabler said. "He was a man who had a lively sense of play that he'd never lost since the time he was a child. His father, Elias, was so stern with him that Disney always said, 'I want to spoil my children terribly.'"

Diane once expressed her frustration with the public's assumption that he was lacking as a father. "No one understands that he was really a dad," she said in 2012. "He drove my sister and me to school every morning. He was always fun



Walt never referred to Donald or Mickey by name. It was always "the duck" or "the mouse."

ONCE UPON
A TIME

Walt's grandson
Christopher got the
VIP treatment.





Walt, his daughter Diane and grandson Christopher take a spin on Autopia at Disneyland.

***“All our dreams
can come true,
if we have
the courage to
pursue them.”***

WALT DISNEY

DISNEY'S LEGACY: A BRIGHT FUTURE

Building upon his dream, Walt began work on “The Florida Project,” a 27,000-acre “Disneyland of the East,” that would eventually take shape as the Walt Disney World resort we know today. Unfortunately, he would not live to see its opening. On Dec. 15, 1966, Walt Disney, a longtime smoker, succumbed to acute circulatory collapse in St. Joseph’s Hospital in Burbank, California—just steps from Walt Disney Productions offices. In his 65 years, the 29-time Academy Award winner had introduced the world to more than 600 films, a 70-acre theme park and, of course, a squeaky-voiced mouse with a noble heart. In addition to California and Florida, parks would eventually spring up in Tokyo, Shanghai, Paris and Hong Kong. A second park would be built in California and the Disney resort of Aulani would offer luxury in Hawaii.

Walt Disney Studios would go on to win 75 Academy Awards, producing masterpieces like *Beauty and the Beast* and phenomena like *Frozen*.

By the time Walt died, he (and his brother Roy, the real businessman in the venture) turned the brand into a \$110 million company. Today, the Walt Disney Company is reported to have over \$203 billion in total assets.

When pressed by a reporter about his most rewarding experience, Walt replied: “The whole damn thing.”

to be around,” she added, explaining that Walt would pick her and Sharon up from Sunday school and they’d spend the day together at the studio.

Walt would also frequently take his daughters to amusement parks, and it was on these fun-filled trips that a new idea started to take shape—a truly family-friendly amusement park, clean and wholesome, filled with rides and attractions that could entertain everyone from the youngest child to the eldest grandparent. With that notion, Disneyland was born.

DO AS DREAMERS DO

After the purchase of 150 acres near Anaheim, California, construction on the park began in 1954. Despite being involved in every stage of the Disneyland development process,

Walt didn’t halt production at the studios. “Disneyland was being built while he was making *Lady and the Tramp*,” Diane recalled. “He’d spend the morning in the studio, then the afternoon out in Anaheim.”

The long, hard days paid off. On opening day, July 17, 1955, some 50,000 guests entered the park, where, as Walt put it, “age relives fond memories of the past...and here youth may savor the challenge and promise of the future.”

Walt was criticized by some for opening the park prematurely, as many of the rides were not yet operational. When a reporter asked when the project would be finished, Walt replied, “Disneyland will never be completed as long as there is imagination left in the world.”

[illegible]



ANIMATION DOMINATION

A COMPLETE LISTING OF DISNEY'S
TIMELESS CLASSICS.



1 SNOW WHITE AND THE SEVEN DWARFS

RELEASE DATE Dec. 21, 1937

BOX OFFICE \$418 million

LEGACY For the 50th anniversary, *Snow White* was inducted into the Hollywood Walk of Fame and is one of few fictional characters to have a star.

The first full-length animated feature in history remains the fairest in the land. But creating *Snow White* was anything but a fairy tale: It took more than three years to bring to life the story of the kindhearted princess who fell into a deep sleep after taking a bite of a poisonous apple. Walt Disney obsessed over every detail, spending months on the dwarfs' names alone and analyzing every drawing done by the hundreds of artists he brought on to complete the project. Before long, the \$250,000 budget ballooned to \$1.5 million (equivalent to about \$31 million today), forcing him to mortgage his home. Yet when *Snow White* finally premiered a few days before Christmas in 1937, it silenced any critics. The film even spawned merchandise, everything from dolls and hats to garden seeds, generating another \$8 million (\$165.5 million today)—and officially put Disney Animation on the map. The revenue from *Snow White* not only financed its next production, *Pinocchio*, but also the expansion to a bigger studio. Walt's labor of love was a veritable success, treasured by millions all over the world, then and now. But the perfectionist couldn't celebrate its happy ending. "I've seen so much of *Snow White* that I am conscious only of the places where it could be improved," he said years after its release. "You see, we've learned such a lot since we started this thing! I wish I could yank it back and do it all over again."

2 PINOCCHIO

RELEASE DATE Feb. 23, 1940

BOX OFFICE \$84 million

LEGACY "When You Wish Upon a Star" later became the theme song of The Walt Disney Company.

Following the history-making success of *Snow White*, the studio's second animated film, *Pinocchio*, had big shoes to fill when it was released three years later. Although the studio had begun production on *Bambi*, the heavy story was perplexing the boss, so he switched focus to a story he knew he could easily tell, one of a puppet who can become real if he learns to be "brave, truthful, and unselfish." There was just one problem: In the popular children's novel on which it was based, woodcarver Geppetto's creation could be a cruel character and Walt worried that would turn off audiences. To make *Pinocchio* more appealing, he promoted an insignificant creature in the book, a cricket the boy

had mercilessly crushed to death. Now, he was *Pinocchio's* conscience—and the studio's storytellers had to go back and weave Jiminy Cricket, also the narrator, throughout the script. The extra effort paid off critically, as *Pinocchio* was celebrated with rave reviews. But it wasn't enough to draw people to theaters and *Pinocchio* earned less than it cost to make. Five years later though, it was rereleased and found redemption by finally turning a profit. Ever since, *Pinocchio's* been cherished as a morality tale brought to life with groundbreaking special-effects animation. And recently, *Pinocchio* truly became a real boy: A live-action film with Tom Hanks as Geppetto was released on Disney+ in September 2022.





3 **FANTASIA**

RELEASE DATE Nov. 13, 1940

BOX OFFICE \$83 million

LEGACY In 1942, Walt and Leopold Stokowski won honorary Academy Awards for “widening the scope of the motion picture as entertainment and as an art form” with *Fantasia*.

As Disney Animation took off with feature films, the character who started it all in 1928, Mickey Mouse, began to slide in popularity. Hoping to give him a much-needed boost, Walt decided to make him the star of *The Sorcerer’s Apprentice*, an experimental project that paired an eight-part cartoon based on a 1797 poem with a live-action orchestral arrangement. But his passion project soon became his opus, as production costs kept rising: More than 1,000 artists and technicians were brought on to create the hundreds of characters in addition to installing the required 96-speaker Fantasound system at each of the 12 theaters nationwide where it was shown—at a whopping \$85,000 per theater. In the end, *Fantasia*, as it went on to be called, cost Disney \$2.28 million to make yet earned far less at the box office. But beyond the financial hit, the visionary leader worried about what people thought about *Fantasia*. In the press, critics described the film as everything from “a new experience of great beauty” to “a promising monstrosity.” And while it was a bomb in its initial run, over the years *Fantasia* has proved profitable—and earned respect as a landmark in animation—with subsequent rereleases, at-home movie sales, video games and park attractions. It has now achieved cult status with fans, something Walt predicted long ago. “*Fantasia* is timeless,” he said. “It may run 10, 20 or 30 years. It may run after I’m gone. *Fantasia* is an idea in itself. I can never build another *Fantasia*. I can improve. I can elaborate. That’s all.”

4 **DUMBO**

RELEASE DATE Oct. 23, 1941

BOX OFFICE \$1.6 million

LEGACY *Dumbo* is one of the first Disney animated films to be released on home video.

Walt was hoping to recoup the losses of 1940’s *Fantasia* (see left) with *Dumbo*, the circus elephant who learned to fly using the big ears for which he was cruelly mocked. The innovator was immediately captivated by the story and its characters, and he paused production on *Bambi* to give it precedence. He believed the heartwarming tale was “an obvious straight cartoon” and would tell itself, so there was no need for the pricey special effects previously used on *Snow White*, *Pinocchio* and *Fantasia*; he ordered the animation to be kept simple, with watercolor paint used to render the less-detailed backgrounds. The restraint paid off:

Dumbo was a commercial and critical success and the studio’s only profitable film of the entire decade. *The New York Times* hailed it as the “most genial, the most endearing, the most completely precious cartoon feature film ever to emerge from the magical brushes of Walt Disney’s wonder-working artists!” Although Walt was ecstatic (and relieved) over the success of *Dumbo*, he played it cool. When critic Alexander Woollcott, who had lampooned the studio’s three prior films, compared Walt’s work on *Dumbo* to Christopher Columbus discovering America, the animator replied, “It was just one of those little things that we knocked out between epics!”



5 **BAMBI****RELEASE DATE** Aug. 21, 1942**BOX OFFICE** \$267 million**LEGACY** The film triggered a national debate on hunting—and in 2011, the Library of Congress' National Film Registry recognized *Bambi* for "its eloquent message of nature conservation."

One of Disney's most treasured films actually started out as a flop. When *Bambi* was released, it was World War II, a time when Americans went to the theater to escape reality: No one wanted to see a movie about a young deer whose mother is killed by a hunter. The story was so sensitive, for years Walt toiled over how to tell it. He knew the death scene was going to have an impact and took great strides to portray it appropriately. Would the audience see Bambi's mother get shot? Does it happen while she's protecting him? Ultimately, he decided it would happen off-screen, because allowing the audience to witness the tragedy would be like "sticking a knife in their hearts." Still, *Bambi*'s reputation torpedoed its chances at the box office, earning less than it cost to produce. Yet when it was rereleased in 1947, it went on to recoup its losses. Now considered Walt's crowning achievement, *Bambi* also holds a spot on *Time* magazine's Top 25 Horror Movies. "Life is composed of lights and shadows," reasoned the animation pioneer, "and we would be untruthful, insincere and saccharine if we tried to pretend there were no shadows." Fun Fact: Music icon Paul McCartney credits seeing the film for his interest in animal rights.

6 **SALUDOS AMIGOS****RELEASE DATE** Feb. 19, 1943**BOX OFFICE** \$1.1 million**LEGACY** After being featured in *Saludos Amigos*, "Aquarela do Brasil" became an international hit and the first Brazilian song to be played more than a million times on American radio.

During World War II, the U.S. government contracted Disney to produce military training and propaganda films, forcing the studio to temporarily shelve its animated features. Still, the studio did manage to release a number of shorts, which were combined into "package films." The first of these was *Saludos Amigos* (Spanish for "Greetings Friends"), comprised

of four animated-live action hybrids, starring Donald Duck and Goofy, exploring Chile, Argentina and Brazil and set to a soundtrack of Latin American music (which received three Academy Award nominations). After premiering in Rio de Janeiro in August 1942, *Saludos Amigos* was released in the U.S. six months later—and its popularity inspired Disney to make more package films about Latin America.

7 **THE THREE CABALLEROS**

RELEASE DATE Feb. 3, 1945

BOX OFFICE \$3.4 million

LEGACY *The Three Caballeros* is featured in several Disney and Epcot attractions, including *It's a Small World* (in Mexico).

Two years after *Saludos Amigos* was released, Disney hoped to capture the same magic with its second package film set in Latin America starring Donald Duck. *The Three Caballeros* is an educational, animated–live action adventure told in seven segments, all themed around birthday gifts Donald receives from his friends, a Brazilian cigar-smoking parrot named José (who also appeared in *Saludos Amigos*) and Panchito, a Mexican gunslinging rooster. Along the way, Donald falls in love with Brazilian actress Aurora Miranda (sister of Carmen) and Mexican singer Dora Luz. *The Three Caballeros* was so popular, Disney reedited it for a December 1954 television broadcast on ABC under a brand new title, *A Present for Donald*.



8 **MAKE MINE MUSIC**

RELEASE DATE Aug. 15, 1946

BOX OFFICE \$3.3 million

LEGACY *Make Mine Music* featured the voices of The Andrews Sisters and was entered in the 1946 Cannes Film Festival.

Another of the package films, *Make Mine Music* is comprised of 10 segments, including “Blue Bayou” (which was originally intended for *Fantasia*), “Two Silhouettes,” featuring Dinah Shore singing, and two appearances from Benny Goodman and his orchestra. After being released in select theaters, *Make Mine Music* was edited into its separate featurettes, which aired during Disney’s TV programs. More than 50 years later, in 2000, it was finally released on VHS and DVD.

9 FUN AND FANCY FREE

RELEASE DATE Sept. 27, 1947

BOX OFFICE \$3.2 million

LEGACY The film marks the final time that Walt voiced Mickey Mouse, because he became too busy with running the studio.

The fourth of the package films, *Fun and Fancy Free* is split into two stories that starred the studio's biggest icons at the time, Mickey Mouse and Jiminy Cricket from *Pinocchio*. The first part, "Bongo," which was narrated by Dinah Shore, is about a circus bear who escapes and finds love in the wild. The second tale, "Mickey and the Beanstalk," narrated by Edgar Bergen, was a retelling of the children's story with the beloved mouse replacing Jack. Both were originally supposed to be separate features, with "Bongo" slated as the sequel to *Dumbo*. Once the U.S. government took control of the studio to produce war material, however, the projects were shelved.



10 MELODY TIME

RELEASE DATE May 27, 1948

BOX OFFICE \$2.6 million

LEGACY In the Magic Kingdom's Frontierland, there are a number of references to *Melody Time*'s Pecos Bill character.

Modeled after *Fantasia*, the fifth of six "package films" wasn't quite as creative, yet *Melody Time* holds its own. Its seven mini musicals included "Pecos Bill," starring Roy Rogers and his horse, Trigger, and "Blame It on the Samba," which depicted Donald Duck falling in love with samba music, opposite popular organist Ethel Smith in a live-action role. Because it heavily featured Latin music, *Melody Time* was released in Brazil, Argentina, Mexico and Uruguay in addition to the usual markets in the U.S. and Europe.

11 **THE ADVENTURES OF ICHABOD AND MR. TOAD**

RELEASE DATE Oct. 5, 1949

BOX OFFICE \$1.6 million

LEGACY When Disneyland opened in 1955, it included Mr. Toad's Wild Ride—based on *The Adventure of Ichabod and Mr. Toad*—and it remains today.

Even though it's one of Disney's lesser-knowns, *The Adventures of Ichabod and Mr. Toad* is a best-kept secret. Both of its stories—"The Legend of Sleepy Hollow" and "The Wind in the Willows"—are solid enough to stand on their own and were eventually split into separate features. In "The Wind in the Willows," Mr. Toad is obsessed with adventure and spends his money on reckless fun. "The Legend of Sleepy Hollow," narrated by Bing Crosby, is the classic tale of Ichabod Crane, who's haunted by the Headless Horseman. Considered one of Disney's finest, it remains a favorite, especially for those who like the studio's darker works.



12 **CINDERELLA**

RELEASE DATE March 4, 1950

BOX OFFICE \$532 million

LEGACY Replicas of Cinderella's castle are located at Disney parks in Orlando and Tokyo.

After a string of flops during the years of World War II, Disney Animation was \$4 million in debt in 1950 when a princess and her fairy godmother saved the company from bankruptcy. *Cinderella* was both a blockbuster (the greatest-earning feature for the studio since 1937's *Snow White*) and a critically acclaimed masterpiece, receiving the highest praise since 1941's *Dumbo* (see page 33)—thus ushering in the dawn of the silver age. In 1938, Walt began working on *Cinderella*, about an orphaned girl tormented by her wicked stepmother and stepsisters, until a glass slipper leads her to Prince Charming. But as his animation studio fell on hard times, he was forced to abandon the project and produce wartime propaganda films and commercials for the U.S.

A decade later, when the film company revisited the story, the boss reportedly told his employees that this was their last hope—if the movie wasn't a success they would go bankrupt. Not only did the film make it, so did its Academy Award-nominated soundtrack, popularized by "Bibbidi-Bobbidi-Boo," the song that plays as Cinderella's fairy godmother turns a pumpkin and four mice into a stagecoach and horses to take her to the ball. With the revenue from the box office, record sales, music publishing and merchandise, the studio bounced back—and Walt was able to finance his dream of building a family theme park. Five years later, Disneyland opened its doors in Anaheim, California, and the rest is, of course, history.



13 **ALICE IN WONDERLAND**

RELEASE DATE July 28, 1951

BOX OFFICE \$5.2 million

LEGACY To promote the film, Walt Disney previewed a scene on his NBC television special, *One Hour in Wonderland*.

Alice in Wonderland is a film Walt waited 30 years to get just right. Long before Mickey Mouse, his studio produced a series of short films about a live-action girl named Alice and her animated cat, Julius, in the 1920s. In 1933, he was in talks to make a feature-length hybrid version, starring Mary Pickford; but Paramount beat him to it. Thirteen years later, the movie pioneer finally began working on an all-animated *Alice* and her surreal adventures in Wonderland with White Rabbit, Tweedledum and Tweedledee, Mad Hatter, Queen of Hearts and Cheshire Cat. Like many productions before it, the animation process was rife with issues, particularly the character of Alice (Walt felt she was too “cold”), and it was holding up

other films like *Peter Pan*—but the studio had invested too much at that point to shelve it, and so the production continued down the rabbit hole. When

Alice in Wonderland finally did arrive in theaters, audiences were not only late for the very important date, but not many bothered to show up at all. The studio made only \$2 million on its \$3 million investment during the film’s initial run, and reviews were equally disappointing. “It’s terribly tough to transfer whimsy to the screen,” Walt later admitted. Regardless of how it performed in 1951, over the decades since, Alice has become one of Disney’s most popular characters, and her story continues to amuse park guests daily at attractions and meet-and-greets.

14 **PETER PAN**

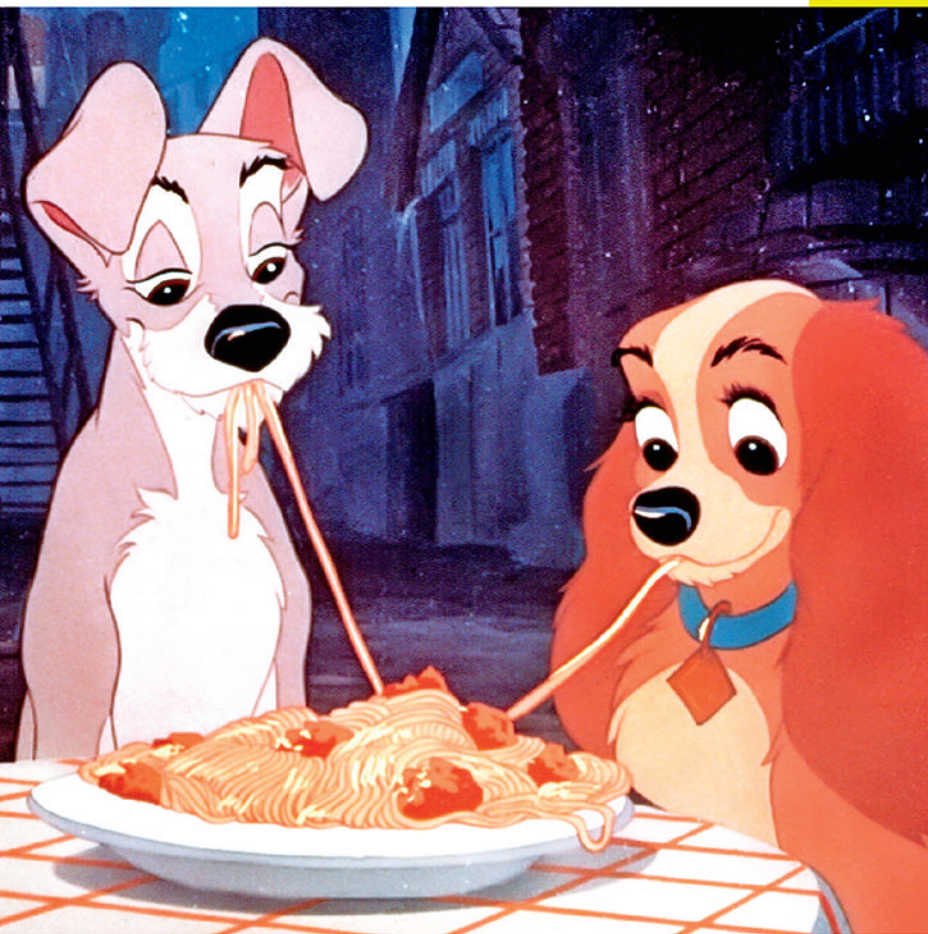
RELEASE DATE Feb. 5, 1953

BOX OFFICE \$87 million

LEGACY *Peter Pan* is the final film that all of the Nine Old Men worked on together.

Disney was founded for the young at heart, so it’s only fitting that *Peter Pan*, the studio’s exuberant tale of a boy who refuses to grow up, remains one of its best. It was near and dear to Walt, who held on to his dream of the Neverland adventure for nearly 20 years, until the studio could get back on its feet following World War II. Because of this passion, he had artists go back again and again to get the looks of Peter, Tinker Bell, Captain Hook and the Darling children just right. “Some of these Peter Pans look like hell,” he once complained to animator Milt Kahl. “They are too masculine, too old.” When it came to Peter’s nemesis, Walt was torn between portraying Hook as a comical dandy or snarling villain—so he ended up somewhere in between. When *Peter Pan* eventually arrived in theaters, the studio didn’t need any magical pixie dust—it was an instant hit with critics and audiences and brought in nearly double its budget. Over the 70 years since, Peter’s story has been told in different ways, including Steven Spielberg’s 1991 live-action *Hook*, starring Robin Williams and Dustin Hoffman; a 2002 animated sequel, *Return to Neverland*; a *Tinker Bell* CGI-animated series and the upcoming Disney+ live-action adaptation, *Peter Pan & Wendy* starring Jude Law as Captain Hook.





15 **LADY AND THE TRAMP**

RELEASE DATE June 22, 1955

BOX OFFICE \$187 million

LEGACY The scene in which Lady is given as a Christmas gift came about after Walt gave his wife a puppy in a hat box to apologize for forgetting a dinner date.

For its 15th release, Disney went with two unlikely lovers: a pampered cocker spaniel and a stray mutt. The idea first came about when writer Joe Grant told his boss about how his dog, Lady, had been shoved aside when he and his wife had a baby. Animators brought pups of various breeds into the studio to study their movements and personalities—though they had to use their imaginations for the iconic scene in which the two share a piece of spaghetti and then a kiss. Although the film received mixed reviews from critics, moviegoers were charmed by the puppy love: It was Disney's highest-grossing since *Snow White*, nearly 20 years earlier. And that fondness has endured ever since, with rereleases in theaters; record-breaking home-video sales; a direct-to-video sequel; and a 2019 live-action remake, starring Justin Theroux, for Disney+.

16 **SLEEPING BEAUTY**

RELEASE DATE Jan. 29, 1959

BOX OFFICE \$51 million

LEGACY Disneyland's castle was originally known as Snow White's, but was changed to Sleeping Beauty's to promote the film—and has remained that way since.

The studio's most ambitious production boasted revolutionary visuals, a lush score and its Super Technirama 70 photography process. Walt wanted it to look nothing like his other films, so he hired painter Eyvind Earle to provide inspirational art; but what he created both wowed and concerned animators: The medieval texture, while distinct, was too modern for a classic fairy tale. Also, since it was so different from the usual style, it would take longer to draw. But the boss still ordered *Sleeping Beauty* to be "the ultimate in animation," no matter how long it took. For six years, while Walt focused on his first theme park, animators toiled over Aurora, who's cursed by Maleficent and falls into a deep sleep on her 16th birthday. And when the studio head finally turned his attention back to the film, he wasn't pleased—but it was too late. With a budget that had swelled to \$6 million, his magnificent opus earned only \$5.3 million. Like its star, *Sleeping Beauty* lay dormant for years, until a 1970 rerelease gained so much popularity that the studio reissued it three more times.





17 **101 DALMATIANS**

RELEASE DATE Jan. 25, 1961

BOX OFFICE \$216 million

LEGACY "The Twilight Bark," a song from the film, became the name of Disney Feature Animation's weekly employee newsletter.

After the lackluster reception of 1959's *Sleeping Beauty* (see page 39), the future of the studio hung in the balance. To Walt, the animation process had become just too expensive; if the studio was to continue, the artists would need to find a solution—which they introduced in *101 Dalmatians*. To animate all those spotted dogs, they used xerography, which transfers drawings to cels. Although it saved time and money, the result was a scratchy style that Walt hated. Fortunately, moviegoers didn't agree.

101 Dalmatians was irresistible, and audiences were charmed by Pongo and Perdita's rescue of their kidnapped puppies from the evil clutches of Cruella de Vil before she could make a coat from their fur. (Glenn Close later played the villain in two live-action films, 1996's *101 Dalmatians* and 2000's *102 Dalmatians*.) With the film's success, the studio was pulled back from the brink yet again. Furthermore, its unique (and inexpensive) aesthetic went on to define the look of the studio's films for the next two decades, as it entered its bronze age.

18 **THE SWORD IN THE STONE**

RELEASE DATE Dec. 25, 1963

BOX OFFICE \$22 million

LEGACY Merlin is the only character from the film to do meet-and-greets at Disney parks.

After the financial hit caused by *Sleeping Beauty* (see page 39), Disney scaled back considerably on its animation, producing only two films over the next five years, both on shoestring budgets. In fact, by the time the studio started *The Sword in the Stone*, there was so little money left that it received 40% less than *101 Dalmatians* before it. Then there was the complication of its mythological story, about a 12-year-old orphan named Arthur, who becomes the King of England after he pulls a sword out of a stone with the greatest of ease following his mentorship with Merlin the Wizard. Walt obtained the rights to the novel in 1939, but after he saw *Camelot* on Broadway, he was intent on making *The Sword in the Stone* and had the script reworked so many times that it deviated greatly from the original—which critics particularly opposed. Still, *The Sword in the Stone* worked its magic on moviegoers, became one of the highest-grossing films of the year and went on to spawn comic books and video games.





19 **THE JUNGLE BOOK**

RELEASE DATE Oct. 18, 1967

BOX OFFICE \$378 million

LEGACY Many of *The Jungle Book*'s beloved characters have made appearances in other Disney productions, including the animated series *TaleSpin* and the live-action/animated film *Who Framed Roger Rabbit*.

After the disappointment of *The Sword in the Stone* (see left), Walt returned to a subject he knew very well: animated animals. And for Disney's production of Rudyard Kipling's *The Jungle Book*, about a feral boy named Mowgli who's raised by wolves, the head of the studio made it a point to get more involved in the process, which oftentimes was more of a hindrance than a help to the art department: The ultimate perfectionist once argued with an animator over whether a tiger could really climb a tree. Sadly, the studio's driving force passed away during production—but when *The Jungle Book* was released 10 months later, its reception would have made him proud. A critical and commercial success, the film was Disney's second highest-grossing ever at the time, buoyed by its popular hit song "The Bare Necessities," and serves as the final title during the silver age. Three subsequent rereleases only proved more profitable, as did home-video sales, with 7.4 million copies sold in the U.S. alone its first year, in 1991. Five decades on, fans are still wild about *The Jungle Book*: Jon Favreau's 2016 live-action adaptation earned nearly \$1 billion at the global box office. It was such a success that Disney brought Favreau back to work the same magic on *The Lion King* live-action film.

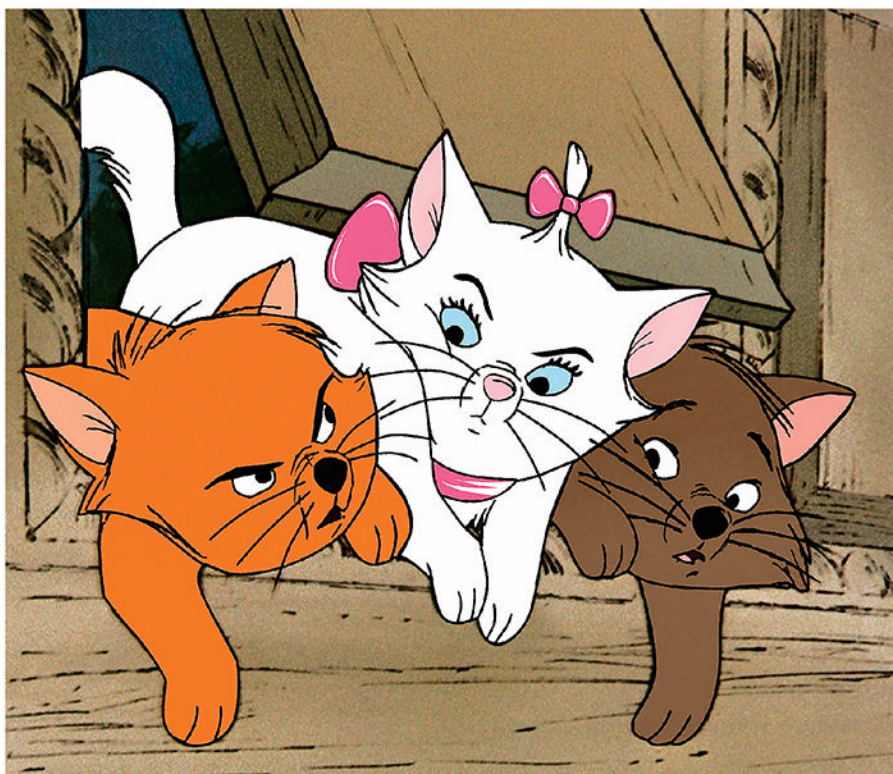
20 **THE ARISTOCATS**

RELEASE DATE Dec. 11, 1970

BOX OFFICE \$191 million

LEGACY *The Aristocats* is the last film Walt Disney approved before his unexpected death in 1966.

Piggybacking on the success of *101 Dalmatians* (see left), the studio was eager to tell another story about adorable animals abroad. Years after the canine adventure in London, *The Aristocats* followed with a similar plot: French cat Duchess and her kittens are kidnapped by their owner's butler so he can steal their inheritance. With the help of a feral cat, the fancy felines find their way back home, stopping along the way for an epic musical number. Considered one of the studio's middling hits, *The Aristocats* didn't reach the same heights as *Dalmatians*, but it had relative commercial success during its initial run as well as rereleases in 1980 and 1987.



21 **ROBIN HOOD****RELEASE DATE** Nov. 8, 1973**BOX OFFICE** \$32 million**LEGACY** In 1984, *Robin Hood* became the first Disney animated film to be released on VHS.

As far back as 1937, Walt expressed interest in adapting the medieval fable *Reynard the Fox*, but he worried that audiences wouldn't buy the animal as a hero. More than three decades later, after his death, the studio approved the development of an animated *Robin Hood*—and somehow the two ideas merged into one. In Disney's version, the human characters of the original tale are replaced entirely by animals: Just like Robin, Maid Marian is a red fox; Little John is a bear; the Sheriff of Nottingham is a wolf; King Richard is a lion; and Friar Tuck is a European badger. The film received more good reviews than bad, but it seems Walt was right in the first place: *Robin Hood* was considered a flop at the time. And it hasn't won over any generations since. As then critic for the *Chicago Tribune*, Gene Siskel, put it, the film is "80 minutes of pratfalls and nincompoop dialog."

22 **THE MANY ADVENTURES OF WINNIE THE POOH****RELEASE DATE** March 11, 1977**BOX OFFICE** N/A**LEGACY** The stuffed toys that inspired author A.A. Milne to create the characters of Winnie the Pooh, Eeyore, Piglet, Kanga and Tigger in the 1920s are on display at The New York Public Library.

The animation pioneer had wanted to make a *Winnie the Pooh* feature since he first secured rights to A. A. Milne's books back in 1937 (Walt's daughter Diane was a fan). But first, to familiarize U.S. audiences with the English characters, the studio produced a handful of animated shorts and featurettes in the 1960s and 1970s starring Pooh, Christopher Robin, Tigger, Piglet, Roo, Kanga and Eeyore. In 1977, *The Many Adventures of Winnie the Pooh* combined several of these featurettes with new material to create one classic gem, which was narrated by Sebastian Cabot. The film is sweet as honey (with

fun songs such as "Rumbly in My Tumbly"), but its final scene is best remembered for its heartbreak: Christopher Robin must leave Hundred Acre Wood behind to start school, so he tells Pooh to return to the Enchanted Place often to think of him. "Promise you won't forget me, ever," the little boy begs as the two enjoy their final moments together. "Not even when I'm 100." As the friends skip off holding hands, the narrator paints the picture of Pooh's everlasting devotion. "Wherever they go and whatever happens to them on the way, in that Enchanted Place on top of a forest, a little bear will always be waiting."

23 **THE RESCUERS**

RELEASE DATE June 22, 1977

BOX OFFICE \$169 million

LEGACY During its initial run in theaters, *The Rescuers* outgrossed *Star Wars*...in France.

Mice have always worked well for Disney. *The Rescuers* are two small but mighty rodents, Bernard and Bianca, who work for the Rescue Aid Society, an international mouse organization located within the United Nations. When a bottle washes up onshore in New York City from a girl named Penny, who has been kidnapped from an orphanage and held in the Devil's Bayou, Bernard and Bianca head down south to rescue her from Madame Medusa. Not only do they succeed, but Penny also ends up being adopted. *The Rescuers* is heartwarming and exciting, everything a Disney classic should be—and audiences have flocked to the theater every time it's been rereleased over the years. Not bad for a movie Walt originally shelved back in 1962 because he didn't like it!



24 **THE FOX AND THE HOUND**

RELEASE DATE July 10, 1981

BOX OFFICE \$63 million

LEGACY When the film was released on VHS in 1994, it was the last in the Walt Disney Classics collection.

The unlikely friendship between an orphaned baby fox and a puppy sounds like a heartwarming tale. *The Fox and the Hound*, Tod and Copper, respectively, spend their days playing together—until they grow up and natural instincts kick in. The film takes a left turn once Copper reaches maturity and is trained to be a sporting dog and assist his owner in hunting foxes. At the time, *The Fox and the Hound* was the most expensive animated film, at \$12 million. And although reviews were mixed, it performed well, both in its initial opening and 1988 rerelease—and remains a cherished classic.





25 **THE BLACK CAULDRON**

RELEASE DATE July 24, 1985

BOX OFFICE \$21 million

LEGACY *The Black Cauldron* was the first Disney animated film to receive a PG rating, as well as the first to utilize computer-generated imagery.

The studio has teetered on the brink of bankruptcy several times since the 1930s, but no project put it closer to the edge than *The Black Cauldron*, “the film that almost killed Disney.” The dark fantasy set in the Middle Ages centers around a young pig keeper, a beautiful princess and a mythical creature all searching for an ancient magical cauldron so they can destroy it before the villainous Horned King finds it and uses it to rule the world. *The Black Cauldron*, based on a Welsh book series, had been in limbo at Disney since 1971 yet was hyped with the potential to be “as good as *Snow White*.” It was actually more *Evil Queen*: During a screening, frightened children ran from the theater, so certain scenes were cut, pushing back the release date even further. When *The Black Cauldron* finally opened, it was the most expensive animated film—and a massive failure, grossing only half its budget.

26 **THE GREAT MOUSE DETECTIVE**

RELEASE DATE July 2, 1986

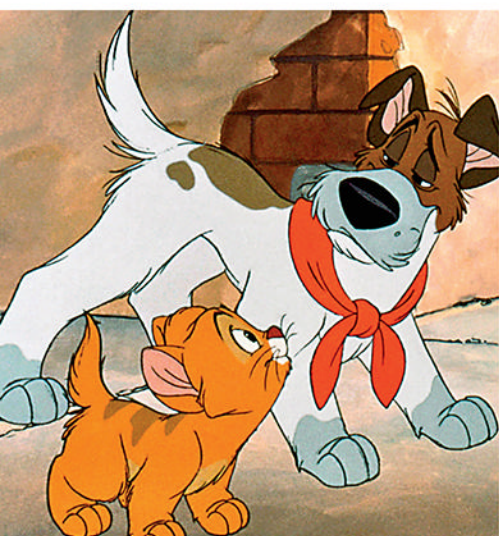
BOX OFFICE \$63 million

LEGACY It’s warm reception at the box office convinced Disney executives that their then-struggling animation department was still viable, leading to the studio’s renaissance era.

The team responsible for *The Little Mermaid* and *Aladdin* got its feet wet with *The Great Mouse Detective*. Following the financial bomb that was *The Black Cauldron* (see above), Disney had nowhere to go but up, with its loose take on *Sherlock Holmes* based on the children’s book series, *Basil of Baker Street*. In the animated adaptation set in Victorian London, a rodent sleuth named Basil helps Olivia, a Scottish

mouse, rescue her father, who was kidnapped by Professor Ratigan (Vincent Price) in a plot to rule England. When *The Great Mouse Detective* arrived in theaters, it more than doubled *The Black Cauldron*’s box office, thus saving Disney from bankruptcy. In 1992, amid the studio’s renaissance, the film was rereleased as *The Adventures of the Great Mouse Detective* and banked another \$13 million.





27 **OLIVER & COMPANY**

RELEASE DATE Nov. 18, 1988

BOX OFFICE \$74 million

LEGACY The film's success prompted Disney to change the release schedule of animated features to annual, which it has honored for the most part.

Coming off *The Black Cauldron*, Disney was in dire need of a financial success—and got it with *Oliver & Company*, the studio's version of Charles Dickens' *Oliver Twist*. In it, Oliver (Joey Lawrence) is a stray cat who joins a gang of dogs to survive the mean streets of New York City. Although the film features a star-studded cast of voices, including Billy Joel, as mutt gang leader Dodger, and Bette Midler, as prized Poodle Georgette, it didn't receive stellar reviews. That didn't stop moviegoers though, and *Oliver & Company* held its own against competitor *The Land Before Time*, going on to become the highest-grossing animated film during its initial run. Although not a bad little cartoon, *Oliver & Company* feels much more 1980s nostalgia than timeless classic.

28 **THE LITTLE MERMAID**

RELEASE DATE Nov. 17, 1989

BOX OFFICE \$211 million

LEGACY Disney broke tradition when it released

The Little Mermaid on home video just six months after its initial run, selling 7 million copies in the first month.

Following the deaths of Walt and Roy Disney, the studio produced a string of flops throughout the 1970s and 1980s. But just as the company was drowning in debt, it struck gold under the sea. *The Little Mermaid*, about an aquatic princess named Ariel who dreams of becoming human, was an instant hit and launched the Disney Renaissance of the next decade. The studio's first fairy tale since *Sleeping Beauty* in 1959 (see page 39), *The Little Mermaid* also marked Disney's return to the musical format it had once made famous. The film is arguably defined by its sing-a-long soundtrack—but its biggest number almost ended up on the cutting room floor. At a test screening, kids grew restless during the nearly four-minute "Part of Your World," prompting

then CEO Jeffrey Katzenberg to consider axing it. But when he revealed the idea to lyricist Howard Ashman, he threatened to quit. "If you cut it, they're not going to fall in love with Ariel and root for her for the rest of the film," Ashman argued, according to Jodi Benson, the voice of Ariel. "There's not going to be any heart in it whatsoever." Thirty four years after *The Little Mermaid* made a splash, it's yet another classic to get a live-action reimaging, with new songs composed by Hamilton's Lin-Manuel Miranda. "It has its unique challenges that's for sure, especially because half the movie is underwater," *Mary Poppins Returns* director Rob Marshall revealed. The film hits theaters on May 26.



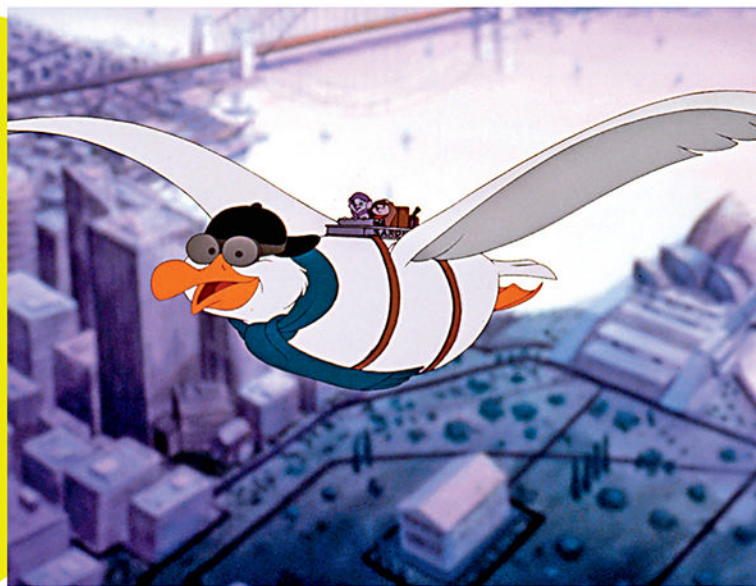
29 **THE RESCUERS DOWN UNDER**

RELEASE DATE Nov. 16, 1990

BOX OFFICE \$47 million

LEGACY *The Rescuers Down Under* is the first animated theatrical sequel produced by Disney.

Although it's technically a part of Disney's Renaissance, *The Rescuers Down Under*, which followed *The Little Mermaid*, is glaringly the era's weakest link. The sequel to the moderately successful 1977 original brought mice Bernard and Bianca to Australia to save a young boy and his rare golden eagle from a villainous poacher. *The Rescuers Down Under*, voiced by Bob Newhart and Eva Gabor, had the misfortune of opening the same weekend as *Home Alone*, and it bombed considerably. As a result, then chairman Jeffrey Katzenberg pulled all TV advertising for it, leaving the film in need of its own rescue.



30 **BEAUTY AND THE BEAST**

RELEASE DATE Nov. 22, 1991

BOX OFFICE \$425 million

LEGACY *Beauty and the Beast* is the first animated film to reach \$100 million at the box office in the U.S. during its initial run.

Just as its theme song goes, *Beauty and the Beast* is a "tale as old as time." Following the epic success of *The Little Mermaid*, Disney's Renaissance continued, with a young woman named Belle and a prince cursed to look like a monster until someone can fall in love with him. Like other Disney classics, *Beauty and the Beast* had been in and out of development at the studio, just waiting for the right team to bring it to life. But even more so than the animators, it's the songwriters who truly elevated the film. Lyricist Howard Ashman and composer Alan Menken created an unforgettable soundtrack, highlighted

by "Beauty and the Beast" (performed by Celine Dion and Peabo Bryson) and "Be Our Guest," the film's most epic musical number. *Beauty and the Beast* is so special that when it was previewed at the New York Film Festival at 70 percent completion, it received a 10-minute standing ovation. And when the full movie hit theaters, the response was even more overwhelming. Since then, the story has continued with a Broadway musical, two direct-to-video sequels and a 2017 live-action remake. "It resonates with everybody," says Paige O'Hara, the voice of Belle. "It's about beauty that comes from within!"

31 **ALADDIN**

RELEASE DATE Nov. 25, 1992

BOX OFFICE \$504 million

LEGACY *Aladdin* is the first Disney animated film to win a Grammy Award: “A Whole New World” was named Song of the Year in 1993.

Following the success of *The Little Mermaid*, lyricist Howard Ashman pitched another animated musical adaptation of a classic tale, *Aladdin*; he loved it so much that he’d already written several songs for it. Although the idea was originally dismissed, the studio quickly changed its mind and moved full steam ahead on the project in 1991. The role of Genie was written specifically for Robin Williams, an unconventional move: Disney historically cast only trained voice actors. But despite the draw of the famous comedian, when *Aladdin* arrived in theaters the day before Thanksgiving 1992, the studio’s wish wasn’t exactly granted: The film came in second behind *Home Alone 2: Lost in New York*. By Christmas though, it was a Whole New World when *Aladdin* jumped ahead, with \$32 million in one week, before going on to gross \$504 million worldwide, the most ever for an animated film at the time. But *Aladdin*’s lasting legacy is arguably that it broke the mold of a Disney story: For the first time ever, moviegoers had tears in their eyes from laughing, not crying. To this day, Genie’s hilarious one-liners remain some of the most memorable in the history of animated film.



32 **THE LION KING**

RELEASE DATE June 24, 1994

BOX OFFICE \$968 million

LEGACY In 1994, Disney earned approximately \$1 billion from toys based on *The Lion King*, with \$214 million from the Christmas season alone.

The 1990s Disney Renaissance churned out a number of classics, with *The Lion King* considered the era’s most legendary. The story of Simba, the exiled young lion who returns home to take back his rightful place as king from the villainous Scar, resonated with moviegoers when it was released, earning nearly \$1 billion worldwide to become Disney’s highest-grossing film—until *Frozen* took its spot in 2013. But the blockbuster wasn’t originally an easy sell. “The pitch for the story was, a lion cub gets framed for murder by his uncle—set to the music of Elton John,” recalls producer Don Hahn. “People said, ‘What? Good luck with that.’” When codirector Rob Minkoff

was approached for *The Lion King*, it was described as “*Bambi* in Africa.” Feeling the story was too dramatic, he suggested to make it “not only mythical, but add a bit of magic to it.” It was a winning combo that went far beyond theaters. Over the next decade, *The Lion King* brought in another \$788 million from home-video sales. The franchise earned even more with its long-running Broadway musical, the highest-grossing of all time, with over \$8.1 billion to date. And in July 2019, *The Lion King* was introduced to a new generation with a CGI remake, featuring the voices of Beyoncé and Seth Rogen—continuing Disney’s (very profitable) circle of life.

LIVE-ACTION CLASSICS

DISNEY MIGHT BE BEST KNOWN FOR ITS ANIMATED FILMS, BUT BEGINNING IN 1950, WITH *TREASURE ISLAND*, THE STUDIO TURNED ITS ATTENTION TOWARD LIVE ACTION—AND HAS ENJOYED EQUAL SUCCESS, WITH MORE THAN 100 TITLES.



THE PARENT TRAP

1961

Pollyanna's Hayley Mills, who appeared in six films for Disney, starred as both Sharon and her long-lost identical twin sister, Susan, who conspire to reunite their divorced parents.



MARY POPPINS

1964

In her feature-film debut, Julie Andrews portrayed the titular magical nanny in this animation-live action hybrid, which earned 13 Academy Award nominations.



BEDKNOBS & BROOMSTICKS

1971

Two decades before she appeared in *Beauty and the Beast*, Angela Lansbury starred as an apprentice witch in charge of three orphans, hoping to use her powers to end World War II.



FREAKY FRIDAY

1976

Long before *Big* or *13 Going on 30*, Disney first did a film about a child (a young Jodie Foster) suddenly becoming an adult when she switches bodies with her mother on Friday the 13th.



HONEY, I SHRUNK THE KIDS

1989

An unexpected blockbuster, the film stars Rick Moranis as an inventor who accidentally shrinks his and his neighbor's kids, sending them all on an adventure in their backyard.



HOCUS POCUS

1993

Halloween has never been the same since the classic flick about three witch sisters (Sarah Jessica Parker, Bette Midler and Kathy Najimy), who are inadvertently resurrected in Salem, Massachusetts.



THE PRINCESS DIARIES

2001

Anne Hathaway made her film debut as an American teen who learns she's the heir to the throne of a European kingdom. Disney bonus: Julie Andrews stars as her grandmother!



PIRATES OF THE CARIBBEAN: CURSE OF THE BLACK PEARL

2003

Johnny Depp took Captain Jack Sparrow from the Disney theme-park attraction to the big screen in the franchise that went on to spawn four more films—for \$4.5 billion at the box office.



33 **POCAHONTAS**

RELEASE DATE June 23, 1995

BOX OFFICE \$346 million

LEGACY Pocahontas is the first Native American Disney Princess and the first woman of color to be the lead character in any of the studio's films.

The competition in Disney's Renaissance is tight—and against the era's blockbusters *The Lion King*, *The Little Mermaid* and *Aladdin*, *Pocahontas* just doesn't compare. Although Disney attempted to be diverse by spotlighting the Native American icon, the artistic licenses the studio took with her story made it feel, at times, tone-deaf. Most disturbing: In an effort to mimic the epic romance of *Beauty and the Beast*, John Smith (Mel Gibson) was made her love interest—even though Pocahontas was only 10 or 11 and the colonial explorer was 28 when he settled in Jamestown, Virginia, back in 1607. Even worse, supervising animator Glen Keane admitted that her appearance was inspired by supermodels Kate Moss, Naomi Campbell and Christy Turlington after he deemed a depiction of Pocahontas in a history book as “not exactly a candidate for *People's Most Beautiful* issue.” As can be expected, when *Pocahontas* was released (timed to coincide with her 400th birthday), the response was polarizing: Although the colorful animation was cheered, its cultural insensitivities and historical inaccuracies drew as many jeers. Still, the film managed to gross \$346 million (plus another \$250 million in VHS sales), in addition to Oscar, Grammy and Golden Globe awards for its song “Colors of the Wind.” Despite all its controversies, *Pocahontas* was a welcome departure from the typical Disney Princess and is credited with influencing the likes of *Mulan* and *Tiana*.

34 **THE HUNCHBACK OF NOTRE DAME**

RELEASE DATE June 21, 1996

BOX OFFICE \$325 million

LEGACY The studio tried a new strategy to sell tickets at Disney stores but made just \$1 million.

Although a commercial success, *The Hunchback of Notre Dame* is the least memorable entry from the renaissance—and the most controversial. Based on Quasimodo, the deformed church bell ringer shunned by society, Disney's version was equally dark...and too much for

critics. And with its focus on religion (the first and last Disney film to do so), people either felt alienated or outraged, leading to protests. Still, the drama paid off: In addition to \$325 million at the box office, *Hunchback* brought in another \$500 million with merchandise.



35 **HERCULES****RELEASE DATE** June 27, 1997**BOX OFFICE** \$252 million**LEGACY** Before *Hercules* even hit theaters, it was adapted for *Disney on Ice*, the first time for a film that hadn't yet been released.

The greatest Greek hero proved weak, as *Hercules* was the beginning of the end of the Disney Renaissance. Similar in plot to *The Lion King*, Hercules goes up against jealous uncle Hades, who's plotting to overthrow his brother Zeus as ruler of Mount Olympus. It's a complicated story involving Hercules being kidnapped as a baby and fed formula that turns him into a mortal who's then adopted by farmers. Eighteen years later, the abnormally strong young man sets out to discover who he is—leading him back home to battle Hades. Disney splurged on a five-month, 20-city marketing tour to promote *Hercules*, culminating with an electric-light parade through Times Square featuring celebrities and Olympic athletes—and still it underperformed. *Hercules* grossed just \$58 million its first two weeks. Despite the failure, in 1999 it was followed by a direct-to-video prequel *Zero to Hero*.

36 **MULAN****RELEASE DATE** June 29, 1998**BOX OFFICE** \$304 million**LEGACY** Although *Mulan* is not royalty by birth or marriage, she is considered part of the Disney Princess franchise.

The studio reinvented a Chinese legend for one of the last films in its renaissance. *Mulan* is the tale of a young girl who disguises herself as a man to take her elderly father's place in the army, once he's drafted to defend the country against invasion. Mulan saved not only China but also her film. After blowing so much of its marketing budget on the disappointing *Pocahontas* and

Hercules, Disney didn't have much left for *Mulan*. Aside from a line of McDonald's Happy Meal toys, the film's promotion was its own merit. Two decades later, Ming-Na Wen is still in awe of her character. "It just goes to show you, it doesn't matter if it's animation. The story is great, and it's telling this wonderful story of a young girl who saves China—and she didn't need a man."





37 **TARZAN**

RELEASE DATE June 16, 1999

BOX OFFICE \$448 million

LEGACY *Tarzan* is the first major feature to have been produced, mastered and projected digitally.

The final release of the Disney Renaissance, *Tarzan* ended the era with a bang. It follows the adventures of a young man raised by animals in an uncharted rainforest. Life as he knows it changes once English explorers arrive, and he falls in love with the leader's daughter. Although Tarzan considers following Jane back to civilization, she decides to stay, making them king and queen of the jungle—and the box office. *Tarzan*'s opening weekend was second only to *The Lion King*. Similarly, the film's theme song, "You'll Be in My Heart," written and performed by Phil Collins, was also a major hit and earned the music legend an Oscar, a Grammy and a Golden Globe.



38 **FANTASIA 2000**

RELEASE DATE June 16, 2000

BOX OFFICE \$91 million

LEGACY *Fantasia 2000* is the first animated feature-length film to be released in IMAX, where it was shown at 75 theaters worldwide.

A sequel to *Fantasia*, Walt's passion project, had been on the back burner for years, but after the massive success of its 1991 home-video release, then CEO Michael Eisner was convinced to give it the green light. In the new millennium, *Fantasia 2000* finally made its debut—and, like the original, it consisted of animated segments (this time, including CGI) set to classical music and introduced by celebrities such as Steve Martin, Quincy Jones, Bette Midler, James Earl Jones and Angela Lansbury. Disney dropped \$7 million on promoting *Fantasia 2000* with a five-city concert tour in New York City, London, Paris, Tokyo and Los Angeles in December 1999. Yet when it officially opened in theaters six months later, the film was met with the same indifference as 1940's *Fantasia*—and made only a few million dollars more than its budget. Disney hadn't learned its lesson though, and began developing a third installment, *Fantasia 2006*, which was wisely canceled in 2004.



39 **2000: DINOSAUR**

RELEASE DATE May 19, 2000

BOX OFFICE \$349 million

LEGACY *Dinosaur* is the first animated film to be released in high-definition on Blu-ray for an original widescreen presentation.

At the dawn of the new millennium, Disney went back to prehistoric times for *Dinosaur*, about an orphaned Iguanodon who survives a meteor shower, only to be pursued by predators. Featuring computer-generated creatures in a live-action setting, the film was praised for its look but also criticized for distracting from its realism by allowing the animals to speak. Although *Dinosaur* performed well in theaters, it ultimately went extinct with fans.



40 **THE EMPEROR'S NEW GROOVE**

RELEASE DATE June 29, 1998

RELEASE DATE Dec. 15, 2000

BOX OFFICE \$169 million

LEGACY At Tokyo DisneySea, the Raging Spirits roller coaster was inspired by the Inca ruins theme of *The Emperor's New Groove*—and even features Kuzco's palace.

All good things must come to an end—and that was the case for Disney's Renaissance. For a decade, starting at the turn of the century, the studio released a string of largely forgettable titles, including *The Emperor's New Groove*. Originally a drama called *Kingdom of the Sun*, the comedy stars a selfish and egotistical emperor named Kuzco (David Spade) who punishes anyone in his kingdom who simply "throws off his groove." When his ex-advisor (Eartha Kitt) tries to poison him and take his throne, she instead accidentally turns him into a llama. In order to become human once again, Kuzco must first learn what that truly means—and evolves into a kinder person in the process. Although the film received mostly positive reviews, at the time Disney focused more on promoting the live-action sequel *102 Dalmatians* and *The Emperor's New Groove*, which cost \$100 million to make, was mostly ignored by moviegoers, opening fourth behind *Dude, Where's My Car?*. Perhaps more interesting than the animated flop is the 2002 documentary about its production. *The Sweatbox* reveals all the behind-the-scenes struggles as the drama was rewritten to be a comedy halfway through the project, forcing the director to quit and singer Sting to rewrite its soundtrack.

41 **ATLANTIS: THE LOST EMPIRE**

RELEASE DATE June 15, 2001

BOX OFFICE \$186 million

LEGACY *Atlantis: The Lost Empire* was created using CGI and signified a shift away from hand-drawn animation.

Although it's Disney's first science-fiction animated film, *Atlantis: The Lost Empire* was more of a mystery to fans. Written by *Buffy the Vampire Slayer* creator Joss Whedon, it tells the story of Milo (Michael J. Fox), a young man leading an expedition to Atlantis after finding an ancient manuscript containing directions to the lost island. The film's reception was so lackluster, plans for a spin-off TV series and Disneyland attraction were scrapped. In recent years though, *Atlantis'* unique aesthetic—the work of *Hellboy* artist Mike Mignola—has inspired a bit of a cult following.





42 **LILO & STITCH**

RELEASE DATE June 21, 2002

BOX OFFICE \$273 million

LEGACY For the film, Disney returned to watercolor-painted backgrounds, a technique largely abandoned in the 1940s.

Lilo & Stitch, an orphaned Hawaiian girl and her adopted “dog” (a blue alien creature pretending to be canine), is arguably one of the better titles of Disney’s unpopular postrenaissance. Prior to becoming a pet, Stitch was 626, a mad scientist’s havoc-wreaking experiment, sentenced to intergalactic exile until he escapes. He crash-lands on Earth, where he’s mistaken for a dog and brought to the local animal shelter. Before adopting Stitch, rambunctious Lilo was dealing with behavioral problems stemming from the death of her parents and in need of a friend. And once the two come together, it’s a heartwarming tale of mischief and love. Opening the same weekend as Steven Spielberg’s *Minority Report*, starring Tom Cruise, the critically acclaimed *Lilo & Stitch* impressively held its own and spawned a franchise that includes three direct-to-video sequels, two anime series, a television series, an attraction at multiple Disney parks all over the world and a live-action remake currently in development.



43 **TREASURE PLANET**

RELEASE DATE Nov. 27, 2002

BOX OFFICE \$110 million

LEGACY *Treasure Planet* is the first major studio film to be released in both regular and IMAX theaters simultaneously.

Disney’s second sci-fi attempt wasn’t any more successful than its first. *Treasure Planet*, an adaptation of Robert Louis Stevenson’s classic novel *Treasure Island*—set in outer space—is considered one of the most expensive flops of all time. The 2-D/3-D adventure bombed spectacularly, grossing \$30 million

less than its massive \$140 million budget. As a result, Disney canceled its planned sequel. But it wasn’t a total loss: *Treasure Planet*, which features the voices of Joseph Gordon-Levitt, Emma Thompson and Martin Short, earned an Academy Award nomination for Best Animated Feature.

44 **BROTHER BEAR**

RELEASE DATE Nov. 1, 2003

BOX OFFICE \$250 million

LEGACY The theme song for Disneyland's 50th anniversary parade was "Welcome," written by Phil Collins for *Brother Bear*.

Literal to the title, *Brother Bear* is about an Inuit boy named Kenai (Joaquin Phoenix) who's turned into a bear as punishment after killing one in revenge for his brother's death. In order to become human again, Kenai must discover the true meaning of brotherhood. Although the film, which featured some CGI elements, opened second at the box office behind *Scary Movie 3*, it went on to receive an Academy Award nomination for Best Animated Feature, as well as a 2006 direct-to-video sequel.



45 **HOME ON THE RANGE**

RELEASE DATE April 2, 2004

BOX OFFICE \$104 million

LEGACY The soundtrack was composed by Disney legend Alan Menken and featured country superstars Bonnie Raitt, Tim McGraw and k.d. lang.

The studio went back to the Wild West for *Home on the Range*, about a trio of cows (voiced by Roseanne Barr, Judi Dench and Jennifer Tilly) trying to capture an infamous cattle rustler in order to earn his bounty and use it to save their farm from foreclosure. Criticized for "milking the same gags and throwing the same bull," *Home on the Range* was mostly panned by reviewers—and fared just as badly at the box office. In its opening weekend, it came in fourth behind *Scooby Doo 2: Monsters Unleashed* and went on to earn less than its \$110 million budget.

46 **CHICKEN LITTLE**

RELEASE DATE Nov. 4, 2005

BOX OFFICE \$314 million

LEGACY The co-production deal between Disney and Pixar was dependent on the performance of *Chicken Little*. If successful, Disney could leverage for a new contract; if not, Pixar could argue Disney was not fit to make CGI films. In the end, the two studios merged.

The company's first fully computer-animated film, *Chicken Little* is an adaptation of the 19th century European folk tale about a pint-sized rooster who thinks the sky is falling. (This is the second time the studio adapted this fable, with the first being for a World War II propaganda film.) In this version, his fears turn out to be an alien invasion. Although *Chicken Little*, which features the voices of Zach Braff, Garry Marshall and Don Knotts, didn't receive glowing reviews, it opened at No. 1 with \$40 million in ticket sales, and ended a five-year slump for Disney.





47 **MEET THE ROBINSONS**

RELEASE DATE March 30, 2007

BOX OFFICE \$169 million

LEGACY *Meet the Robinsons* was the first film released under John Lasseter, the new chief creative officer of Walt Disney Animation Studios after Disney acquired Pixar.

Before the film came out, it went through a series of revisions, with nearly 60 percent of the film being scrapped and redone—thus forcing the film to be pushed back a year. When the story about an orphan inventor who goes on a time-traveling adventure with a boy from the future was finally released, reviews were not good (the *New York Times* called it “one of the worst theatrically released animated features issued under the Disney label in quite some time” and the box-office returns were just as bad. No surprise—a planned sequel was scrapped.

48 **BOLT**

RELEASE DATE Nov. 21, 2008

BOX OFFICE \$310 million

LEGACY *Bolt* is the first computer-animated feature film to employ nonphotorealistic rendering, a technique later used in *Tangled*.

Bolt isn't a dog with superpowers, but he plays one on TV. After years of starring opposite his owner, Penny (Miley Cyrus), on a hit show where he saves her from villains, the pup can't tell fact from fiction. So when a cliffhanger episode reveals that Penny may have been kidnapped, Bolt (John Travolta) believes it's true and escapes their Hollywood set to embark on a cross-country journey to find her. In the end, Bolt gets the opportunity to really rescue his human—using his TV character's powerful

sonic “superbark,” which he'd always trusted he had. Despite the draw of its stars—who duetted on the Golden Globe-nominated song “I Thought I Lost You”—and positive reviews from critics, moviegoers didn't exactly bolt to the theater, with most preferring instead to see *Twilight* and the new (at the time) James Bond flick, *Quantum of Solace*. Still, *Bolt* was nominated for an Academy Award and Golden Globe for Best Animated Feature and is credited with laying the groundwork for the current Disney revival.





49 **THE PRINCESS AND THE FROG**

RELEASE DATE Dec. 11, 2009

BOX OFFICE \$267 million

LEGACY Before *The Princess and the Frog* was released, Tiana got her own park attraction, *Tiana's Showboat Jubilee!*—although it only had a brief run and closed in 2010.

After a slump throughout the 2000s, Disney made a comeback with *The Princess and the Frog*. For the story of a young waitress named Tiana who turns into a frog after kissing a prince, the studio went back to basics, returning to traditional animation, a Broadway musical-style format and the directing team responsible for *The Little Mermaid* and *Aladdin*. The result is a refreshing fairy tale set in New Orleans, featuring a young African American woman with big dreams of becoming a restaurateur and a prince who's more knucklehead than charm—not to mention Oprah Winfrey as Tiana's mother.

50 **TANGLED**

RELEASE DATE Nov. 24, 2010

BOX OFFICE \$592 million

LEGACY Controversy erupted after the title was changed from *Rapunzel* to be gender-neutral.

The Brothers Grimm fairy tale *Rapunzel* got the Disney treatment with *Tangled*, the most expensive animated film ever made, at \$260 million. For the studio's 50th release, the animators went all out to ensure it had a distinct artistic style. To create the impression of an oil painting on canvas, CGI and traditional animation were blended with nonphotorealistic rendering. Disney software engineer Kelly Ward spent six years writing programs to illustrate Rapunzel's iconic hair. The painstaking planning paid off—and *Tangled* is often more celebrated for its visuals than its story about the princess (Mandy Moore) who's locked away in a tower until she escapes, with the help of handsome thief Flynn Rider (Zachary Levi).



51 **WINNIE THE POOH**

RELEASE DATE July 15, 2011

BOX OFFICE \$50 million

LEGACY Two years before *Frozen*, the songwriting duo of Kristen Anderson-Lopez and Robert Lopez penned six tracks for *Winnie the Pooh*.

Hoping to modernize the franchise, Disney followed up its 1977 hit with another film starring the delightful bear and friends. But the plot isn't that different from the typical Pooh saga: He's in search of honey, and Eeyore has lost his tail. "Everyone always thinks Winnie the Pooh is for little kids," said COO John Lasseter, "but I screened original prints of the two Disney films...and what's interesting was how they made a theater full of adults laugh so hysterically."

52 **WRECK-IT RALPH**

RELEASE DATE Oct. 29, 2012

BOX OFFICE \$471 million

LEGACY The film features several cameos by video-game characters from *Super Mario Bros.*, *Pac-Man*, *Street Fighter*, *Sonic the Hedgehog* and *Paperboy*.

Six years before Ralph broke the Internet, he was better known as Wreck-It Ralph, the villain of the *Fix-It Felix Jr.* arcade game who'd rather be a good guy. Similar to *Toy Story*, when Litwak's Family Fun Center & Arcade closes at night, the characters from its games come alive. But because of Ralph's role as the antagonist to Felix, he's ostracized, sending him on a quest to earn respect by winning a medal from one of the games in the arcade—which he finally achieves after a series of mishaps. The concept for *Wreck-It Ralph* had been kicking around Disney since the 1980s, under the working titles *High Score* and

Joe Jump, until director Rich Moore pitched his version to then COO John Lasseter, who deemed it “now a story worth telling.” And audiences agreed: The film, which features the voices of John C. Reilly, Sarah Silverman, Jane Lynch, Mindy Kaling and Ed O'Neill, was a massive commercial success that begged for a sequel. “I’d love to be able to work with those people again,” said Moore in 2013. “John and Sarah have told me that if Disney ever wants to make a *Wreck-It Ralph 2*, they’re in.” Of course, Disney was game—and *Ralph Breaks the Internet* became an even greater winner in 2018 (see page 59).



53 **FROZEN**

RELEASE DATE Nov. 27, 2013

BOX OFFICE \$1.276 billion

LEGACY In 2014, Elsa cracked the top 100 list of most popular baby girl names.

One of the studio's recent films, *Frozen* is also its biggest blockbuster. Inspired by Hans Christian Andersen's *Snow Queen*, the story focuses on the estranged relationship between Anna (Kristen Bell) and her sister Elsa (Idina Menzel), who has put their kingdom under a spell of eternal winter. Unlike any other Disney tale, *Frozen*, which is animated using 3-D effects and 2-D artwork, broke the mold—and set a new standard for its princesses. “It’s a really unique story about family more than it is about any sort of falling in love aspects,” explained Bell. When *Frozen* was released, audiences shivered with excitement, fueling a severe merchandise shortage—dolls and costumes were commanding upwards of \$1,000 on eBay. The juggernaut's record-breaking and award-winning success is also credited with reinvigorating Disney Animation. “I think this is going to be...well beyond what we ever even imagined,” CEO Bob Iger said at the time. “So you can expect us to take full advantage of that over the next, at least, five years.” Sure enough, the company rolled out more toys, books, games, a Broadway show and theme park attractions and a highly successful sequel, released in November 2019.

54 **BIG HERO 6****RELEASE DATE** Nov. 7, 2014**BOX OFFICE** \$657 million**LEGACY** New software was developed to animate the film, including one program called Bonzai that created 250,000 trees.

After Disney acquired Marvel in 2009, it didn't waste much time producing an animated film starring its characters. Loosely based on the obscure comic book of the same name, *Big Hero 6* tells the origins story of the high-tech superhero team. Led by teenage robotic genius Hiro Hamada and his creation, Baymax, the ragtag six—including Go Go, Wasabi, Honey Lemon and Fred—battle against a mysterious villain wearing a kabuki mask in futuristic San Fransokyo (San Francisco in an alternate reality: If Japanese immigrants had rebuilt it after the 1906 fire). Just like in Marvel flicks, Stan Lee makes a cameo, as the retired superhero father of *Big Hero 6* member Fred, in a postcredits scene. The film was a critical and commercial success, and it won the Academy Award for Best Animated Feature. Disney is also positioning *Big Hero 6* to be a franchise, with a television series and a film sequel in development.

55 **ZOOTOPIA****RELEASE DATE** March 4, 2016**BOX OFFICE** \$1.024 billion**LEGACY** In 2019, Disney announced the world's first *Zootopia*-themed land, which will open at its theme park in Shanghai late this year.

With a star-studded cast, *Zootopia* is a veritable who's who of Hollywood, set in a metropolitan menagerie. Judy Hopps (Ginnifer Goodwin) is an officer with the Zootopia Police Department, but even though she was valedictorian of her class, the chief (Idris Elba) assigns her to parking duty because she's a rabbit. She gets a chance to prove herself though, when she volunteers to try to find the missing husband of Mrs. Otterton (Octavia Spencer). With the help of fox con artist Nick Wilde (Jason Bateman), Judy forms an unlikely partnership that leads to their uncovering a larger conspiracy surrounding the city's predator population. *Zootopia*, which also features the voices of Kristen Bell, Shakira, Jenny Slate, J.K. Simmons, Tommy Chong and Bonnie Hunt, opened with record-breaking numbers all over the world.





56 **MOANA**

RELEASE DATE Nov. 23, 2016

BOX OFFICE \$660 million

LEGACY There are meet-and-greets with Moana at most of Disney's theme parks around the world, plus her own stage show at Hong Kong Disneyland.

Following in the footsteps of *Mulan*, *Pocahontas* and *Tiana*, Disney expanded its diverse Princess franchise with *Moana*, about an indomitable Polynesian girl chosen by the ocean to return a stolen relic to the goddess worshipped by her village. But when she confronts its thief, a shape-shifting demigod named Maui (Dwayne Johnson), the two forge an unlikely friendship that enriches both of their lives. In addition to its deep and inspiring story, *Moana* features songs written by *Hamilton* creator Lin-Manuel Miranda and was directed by Ron Clements and John Musker, the dream team behind *The Little Mermaid* and *Aladdin*. "Creating *Moana* is one of the great thrills of our career," raved Clements.



57 **RALPH BREAKS THE INTERNET**

RELEASE DATE Nov. 21, 2018

BOX OFFICE \$529 million

LEGACY *Ralph Breaks the Internet* has the highest number of characters in any Disney animated film: 434 individuals, with 6,752 variants.

In the highly acclaimed sequel to 2012's *Wreck-It Ralph*, the reformed arcade game villain takes matters into his own very large hands to repair the antiquated Sugar Rush game after it's deemed too expensive and unplugged. Via the arcade's Wi-Fi router, Ralph and Sugar Rush character Vanellope enter the Internet to buy the needed part on eBay. The good news: They win the \$27,001 bid. The bad news: They don't have the money to pay for it. To earn the cash, Ralph makes a series of viral videos, which leads to a digital adventure featuring Disney characters, including all the Princesses (who save Ralph's life), Buzz Lightyear, Eeyore and C-3PO. The film was an even bigger blockbuster than the original, out-grossing it by more than \$50 million.

58 **FROZEN II**

RELEASE DATE Nov. 27, 2019

BOX OFFICE \$643 million

LEGACY Disney+ started streaming it in March 2020, three months earlier than expected, due to the COVID-19 pandemic.

Anna, Elsa, Kristoff, Olaf and Sven (and their celebrity voices) are back, and they're off to get to the bottom of why Elsa was born with magical powers to create ice and snow as they unite to save the kingdom. "In my mind, if you make a recipe and the cake comes out great, you make it again the next day with the same ingredients. Why on Earth wouldn't it be great?" Kristen Bell, who returned as Princess Anna, said of the sequel's strong showing at the box office.



59 **RAYA AND THE LAST DRAGON**

RELEASE DATE March 5, 2021

BOX OFFICE \$130 million

LEGACY Due to COVID, filmmakers worked on this film from home, using Zoom, something that's joked about in the credits.

In the fantasy world of Kumandra, humans and dragons lived together in harmony until an evil force erupted, leaving the dragons to sacrifice themselves to save humanity. Now, 500 years later, the sharp-witted Raya (Kelly Marie Tran) is a warrior searching for the only surviving dragon (Sisu, voiced by Awkwafina) to restore Kumandra to its former glory. With supporting characters voiced by Sandra Oh, Daniel Dae Kim, Gemma Chan and Alan Tudyk, among others, the film celebrated Southeast Asian cultures and went on to become the third-most-streamed movie title of 2021.



60 **ENCANTO**

RELEASE DATE Nov. 24, 2021

BOX OFFICE \$256 million

LEGACY "We Don't Talk About Bruno" became just the second Disney song to hit No. 1 on the Billboard charts.

In the hills of Colombia, in a charmed place called an Encanto, each child in the Madrigal family has been blessed with a special gift, except for Mirabel (Stephanie Beatriz). When she learns that the magic surrounding her home is in danger, this ordinary girl goes to extraordinary lengths to protect all that her family loves. The film went on to win the best animated feature award at the 2022 Oscars, and its soundtrack, featuring stellar songs by *Hamilton* creator Lin-Manuel Miranda, became the first Disney soundtrack to hit No. 1 on the Billboard charts. "We've all been locked up for two years [due to COVID]. The notion of a bunch of voices happening within one home feels very resonant, with hindsight," Miranda said of the musical film's appeal and success.

61 **STRANGE WORLD**

RELEASE DATE Nov. 23, 2022

BOX OFFICE \$42 million (as of press time)

LEGACY The animators were inspired by pulp magazines of the '30s and '40s when creating the fantastical land's striking visuals.

Three generations of the Clade family of explorers set out on one of their most challenging missions ever but their differences threaten to stymie their quest to save the land of Avalonia. Dennis Quaid, Jake Gyllenhaal, Gabrielle Union and Lucy Liu lead the cast of voices in this film that *Variety* calls "Jules Verne-worthy," hailing its dazzling world "full of kooky... flora and fauna." While the film touches on some environmental themes and is meant to make people think about our planet's future, its main goal is to be a fun ride. As writer Qui Nguyen says, "Come for the adventure; stay for the conversation."



64

DUMBO'S RUNNING
TIME (IN MINUTES),
THE SHORTEST DISNEY
ANIMATED FILM

2,000,000
SKETCHES INCLUDED
IN SNOW WHITE AND
THE SEVEN DWARFS

483,000
LENGTH IN FEET
OF *FANTASIA'S*
SOUND TRACK

101
DAYS THAT *FROZEN*
WAS IN THEATERS
BEFORE IT SURPASSED
\$1 BILLION

27,000
ANIMATED HAIRS
ON THE HEAD OF
TANGLED'S RAPUNZEL

MAGIC NUMBERS

16

HOURS OF
IMPROVISED
DIALOGUE ROBIN
WILLIAMS RECORDED
FOR *ALADDIN*

12
NUMBER
OF DISNEY
PRINCESSES

3
SONGS FROM
THE LION KING THAT
WERE NOMINATED
FOR AN OSCAR

7
YEARS DISNEY ONCE
WAITED BEFORE
RERELEASING ITS
FILMS IN THEATERS

309
ACTRESSES WHO
AUDITIONED TO
VOICE CINDERELLA



1

1995: TOY STORY



2

1998: A BUG'S LIFE



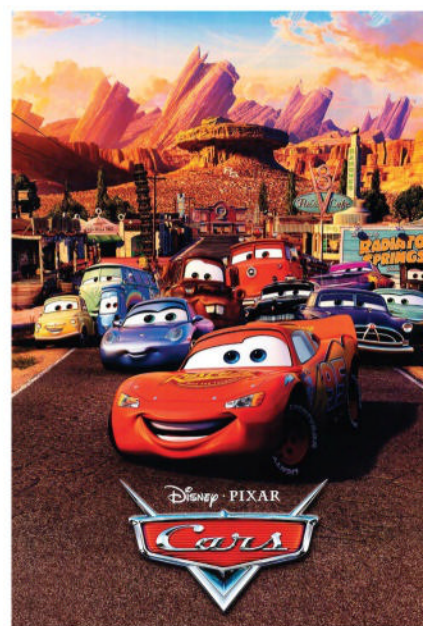
3

1999: TOY STORY 2



HOW Pixar REDEFINED DISNEY

TWO STAR-CROSSED STUDIOS CAME TOGETHER
TO MAKE MAGICAL MOVIES.



4

2001: *MONSTERS, INC.*

5

2003: *FINDING NEMO*

6

2004: *THE INCREDIBLES*

7

2006: *CARS*

FROM ITS EARLIEST DAYS, WALT DISNEY Animation Studios has been known for excellence in both storytelling and innovation—transporting audiences to far-off lands and magical kingdoms, all while leading technological advances in the art of animation. But it was animators’ stubborn passion for the hand-drawn techniques they’d refined for decades and reticence to embrace the computer-generated future that nearly led to the studio’s demise at the close of the last century. Lucky for Disney, a fledgling studio called Pixar, backed by industry titans George Lucas and Steve Jobs, was able to pull them back from the brink and infuse life, color and heart into the famed studio once again.

AN UNEXPECTED HERO

Not unlike *Inside Out*’s Sadness or *Finding Nemo*’s Dory, though, the real hero of this story wasn’t its headliner—Jobs and Lucas were both instrumental to Pixar’s success, of course, but it was John Lasseter’s

unyielding passion for the potential of CGI that took animated movies to infinity and beyond.

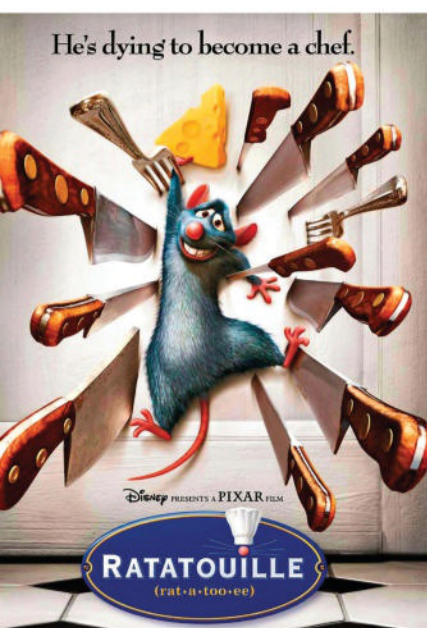
After Disney fought to extinguish Lasseter’s passion for CGI in the 1980s, firing the young animator, he found his way to Pixar, where Jobs stoked his creative flames. Jobs gave Lasseter freedom to explore his technological talents—and they flourished. After a series of impressive Lasseter-directed animated shorts caught Disney’s eye, Pixar made a historic \$26 million deal with Disney to produce three computer-animated feature films together—and kicked the project off with an idea Lasseter had been toying with for years.

“I love giving life to inanimate objects. I think there’s a lot of charm to it,” he once said. And with that in mind, *Toy Story* was born.

The movie was the first of its kind, made entirely using computer-generated images and employing techniques the Pixar team was largely creating as they went along. “We

believe it’s the biggest advance in animation since Walt Disney started it all with the release of *Snow White*, 50 years ago,” Jobs boldly proclaimed at the time. And then CEO of the Walt Disney Company Michael Eisner was similarly impressed. “I don’t think either side thought *Toy Story* would turn out as well as it has. The technology is brilliant, the casting is inspired and, I think, the story will touch a nerve. Believe me, when we first agreed to work together, we never thought their first movie would be our 1995 holiday feature.”

On Nov. 22, 1995, after four years of storyboards and script rewrites, Woody, Buzz and the gang burst onto movie screens, to the delight of audiences everywhere. Proving itself more than worthy of its coveted holiday feature slot, the film was a massive success and a critical darling—earning a 100% Fresh score on Rotten Tomatoes as critics tossed around phrases like “instant classic” (*Hollywood Reporter*); “just perfect”



8

2007: RATATOUILLE

(*Empire*) and “ingenious in concept, design and execution” (*Time Out*). The film soared past Disney’s animated feature of 1995, *Pocahontas*, grossing a whopping \$350 million worldwide.

COULD THEY DO IT AGAIN?

But for Pixar, the fear of a sophomore slump was real. “There’s a classic thing in business—second-product syndrome—where companies have a really successful first product but they don’t really understand why that product was so successful,” said Jobs. “[I knew] If we got through our second film, we’d make it.” Lasseter, always the visionary, was less concerned. “We just learned from the first one, and we refined. We had a real faith in ourselves, and we decided we wanted to make this a bigger movie,” he said of 1998’s *A Bug’s Life*. “We called it ‘an epic of miniature proportions’ [a nod to the microscopic characters infesting the screen].” And epic it was. Critic Roger Ebert called it



9

2008: WALL-E

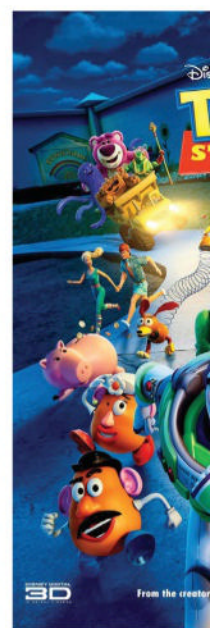
“always a pleasure to look at,” and made note of the effective use of CGI: “I enjoyed the use of animation to visualize a world that could not be seen in live action and could not be created with special effects.”

Toy Story 2, the final installment in the three-picture deal, was fraught with drama between the studios, as both clamored for creative control. But in a stroke of true Pixar genius, the studio was able to pull together a theater-ready film in just nine months, featuring a script completely rewritten by Lasseter and his team over the course of a single weekend. Instead of the weak-storied, direct-to-video movie Disney had originally envisioned, Lasseter saved the sheriff and space ranger, priming them for future box-office successes and cementing Pixar as a force to be reckoned with in the animation world. “*Toy Story 2* was the pivotal moment in this company—it’s when we actually defined who we were,” said then president of Pixar Ed Catmull.



10

2009: UP





11

2010: TOY STORY 3



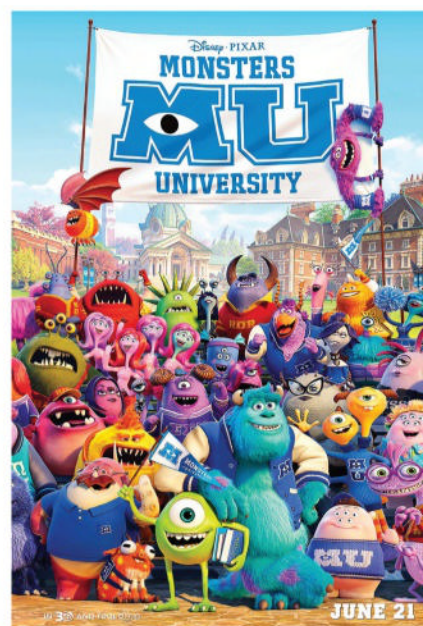
12

2011: CARS 2



13

2012: BRAVE



14

2013: MONSTERS UNIVERSITY

THE FRANCHISES

PIXAR'S FIVE MOST POPULAR FILM SERIES CAN BE CREDITED WITH THE BULK OF THE STUDIO'S SUCCESS.



Toy Story

NUMBER OF FILMS
5

WORLDWIDE
BOX OFFICE
\$3.3 billion

From the first frame, audiences knew this was special, and not just because it was the first-ever fully computer-animated film. "We had hit our stride," said George Lucas. "This was what we were destined to do."

Finding Nemo

NUMBER OF FILMS
2

WORLDWIDE
BOX OFFICE
\$1.968 billion

One has a bad fin, the other a bad memory, but the heartwarming adventures of down-under duo Nemo and Dory not only drowned the competition in 2003 but 13 years later, came back with the \$1 billion-earning *Finding Dory*.

The Incredibles

NUMBER OF FILMS
2

WORLDWIDE
BOX OFFICE
\$1.875 billion

A generation of real-life supers grew up during the time since we first met the Parrs—(Holly Hunter and Craig T. Nelson), yet the suburban superheroes were back fighting crime for delighted audiences in the 2018 sequel to their 2004 hit.

Cars

NUMBER OF FILMS
3

WORLDWIDE
BOX OFFICE
\$1.798 billion

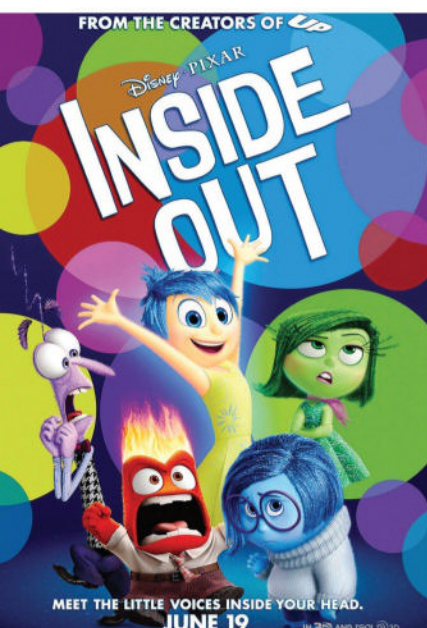
Fans were introduced to the dusty desert town of Radiator Springs through cocky race car Lightning McQueen in 2006 and fell in love. The merchandise monster has earned \$10 billion-plus worldwide.

Monsters, Inc.

NUMBER OF FILMS
2

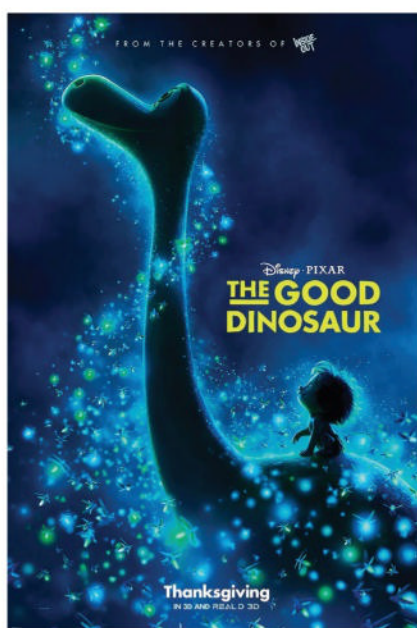
WORLDWIDE
BOX OFFICE
\$1.321 billion

For every audience member who wondered about the training it took to become a champion scarer—we got to go back in time with Mike and Sulley, in *Monsters University*, to learn the art of scare.



15

2015: *INSIDE OUT*



16

2015: *THE GOOD DINOSAUR*



17

2016: *FINDING DORY*



PIXAR'S IMPORTANCE

By the turn of the 21st century, it seemed Pixar could do no wrong; the initial trio of *Toy Story* (1995), *A Bug's Life* (1997) and *Toy Story 2* (1999) combined to garner nine Academy Award nominations and gross more than \$600 million at the box office. Meanwhile, as the varnish wore off the second Disney renaissance, the studio was languishing in mediocrity and decidedly devoid of magic. The company released a string of animated features—*Hercules*, *Tarzan* and *The Hunchback of Notre Dame*—that met with lukewarm reviews and middling audience reception, and then began a downward spiral, with a swath of forgettable films, including *Meet the Robinsons*, *Home on the Range* and *Treasure Planet*. If you can't conjure up a single memorable character from this often forgotten Disney era, you're not alone. This is, in fact, exactly what led newly minted CEO Bob Iger to realize the importance of Pixar to the Disney brand.

While visiting Hong Kong Disneyland on its opening day, "It hit me that the characters in the parade all came from movies made before the mid-'90s—except for some of the Pixar characters," he said. "I felt that I needed to think even more outside the box, with a much greater sense of urgency...I called Steve [Jobs] and began a discussion."

Iger became CEO on Oct. 1, 2005, and on Jan. 25, 2006, Disney bought Pixar for \$7.4 billion, in an all-stock deal. Steve Jobs, with 7% of Disney stock, became the company's largest individual shareholder and earned a spot on the board of directors, and Disney-Pixar never looked back.

Since then, the combo has created a plethora of movies, beginning with 2007's Oscar-winning *Ratatouille* in which Remy and Linguine dazzled Paris—and audiences—with their creative culinary skills. The success of that rat-tastic classic was followed by the eco-friendly *WALL-E*, about a lonely trash compactor from the future,

and 2009's buoyant tearjerker, *Up*, which prompted kids around the world to wonder if houses could really fly. Both took home Academy Awards for Best Animated Feature, as did 2010's *Toy Story 3*, the rare second sequel that manages to be as good if not better than its beloved predecessors.

The next year's release, a somewhat nonsensical second installment of the *Cars* franchise, *Cars 2*, stalled with the critics. But with 2012's *Brave*, a coming-of-age saga set in Shrek-era Scotland, the partners were back in the Oscar-winning business, as well as tallying a tidy \$540.4 million on a \$185 million budget. When *Monsters University*, Pixar's first and only prequel (to 2001's *Monsters, Inc.*), hit theaters the following year, it raked in a similar box-office bonanza.

The studios' profits—and prestige—continued to rise with *Inside Out*, a cinematic trip through the emotions of a young girl grappling with her family's move from Minnesota to San Francisco. Next up, *The Good Dinosaur* imagined



18

2017: CARS 3

19

2017: COCO

20

2018: INCREDIBLES 2

21

2020: ONWARD

a world where nonavian dinosaurs never became extinct. Following in those thundering footsteps came two blockbuster sequels: *Finding Dory*, starring the forgetful blue tang fish first introduced in 2003's *Finding Nemo*, and *Cars 3*, a lighthearted return to the world of talking race cars.

Later in 2017, *Coco*, featuring a determined young Mexican musician, broke ground as the first big-budget film to feature an all-Latino cast. Riding high, Disney-Pixar continued its auspicious run with *The Incredibles 2*, the continuing story of a superhero family trying to save the world, which became the company's highest-grossing title at the global box office, bringing in more than \$1.2 billion worldwide.

Woody, Buzz Lightyear and the gang sprang back to life in 2019's *Toy Story 4*, followed by *Onward*, in which two teenage elf brothers get a chance to bring their late father back to life. *Onward*'s theatrical run was cut short by the COVID-19 pandemic, but the film continued to draw audiences

on Disney+. Over the next two years, three consecutive titles debuted exclusively on the Disney streaming service due to theater shutdowns, including the Oscar-winning *Soul*, the Italian-set fish-out-of-water yarn, *Luca*, and the controversial puberty-themed tale, *Turning Red*.

By summer 2022, audiences were back in cinemas for *Lightyear*, the origin story of the *Toy Story* hero, which raised both praise and criticism for a scene depicting a brief, same-sex kiss between two female characters. Ticket sales were disappointing, but Disney/Pixar has its sights trained solidly on the future, with a promising pipeline of projects in the works.

WHAT THE FUTURE HOLDS

Elemental, a story of forbidden love between fire and water, is scheduled for release on June 16. *Elio*, about an 11-year-old who feels like an outcast, encounters aliens and becomes an ambassador for Earth, is set to hit theaters in March 2024. And *Inside*

Out 2, the highly anticipated sequel to the 2015 hit, is out on June 14, 2024.

Nearly 30 years in, Pixar has yet to produce a true flop (not counting *Onward*, which suffered at the box office due to the COVID-19 pandemic shutdown). That's particularly impressive for the risk-friendly company.

"Our real rule is to make a great movie," Catmull once said. "Of course, we need the film to be financially successful...but if we're to avoid becoming creatively bankrupt, we have to do things that are high risk."

A LASTING LEGACY

For Pixar, the "high-risk, high-reward, creative-first" strategy has paid off. In a list of the 25 highest-grossing animated films of all time, eight are Pixar films. Expand the list to 50, and Pixar is the most represented of all studios, with 15 movies. Lasseter attributes part of their success to the painstaking research that goes into each and every story, allowing for



22

2020: SOUL



23

2021: LUCA



24

2022: TURNING RED



25

2022: LIGHTYEAR

an immersive experience that makes audiences forget for 90 minutes that toys don't talk and monsters aren't real.

"You cannot do enough research because so much believability will come out of what's really there," said Lasseter. "[For *Nemo*], I went to every single person early on in the film and said, 'You have to get certified in scuba diving; you have to go underwater. We cannot make a movie about the underwater world without you experiencing it firsthand.' And his tactic worked so well, it nearly backfired. 'The first set of images were too real,' he confided, noting he could barely tell the difference between real underwater photos and the computer-generated imagery for the first *Nemo* shots. 'We want [audiences] to believe in our make-believe world.'"

Since 1995, Pixar films have earned nearly \$15 billion worldwide as well as 18 Academy Awards, 10 Golden Globes and 11 Grammys. Audiences have befriended the monsters in their

closet; swum the seas on a search for a little clownfish named Nemo; and become superheroes themselves, saving the world with Bob Parr and his Incredible family. Year after year, Pixar takes us to places we've never been before, with visually breathtaking scenes and story lines that tug at your heartstrings.

"If we tell a great story with really memorable characters and make it beautiful and make it great, it will entertain audiences for generations," Lasseter has said. "I knew when we were making *Toy Story*, the technology was still in its infancy and that what we could do visually would grow tremendously over the years. But if you tell a great story with great characters, it doesn't matter. It will still be entertaining in the future."

After all, as he acknowledges, "Technology never entertains an audience on its own. It's what you do with the technology." And what Pixar does, it does so well.

AND THE OSCAR GOES TO...

OVER THE YEARS, PIXAR FILMS HAVE WON
11 ACADEMY AWARDS FOR BEST ANIMATED FEATURE,
WITH MORE TO COME, NO DOUBT.



Finding Nemo
2003



The Incredibles
2004



Ratatouille
2007



WALL-E
2008



Up
2009



Toy Story 3
2010



Brave
2012



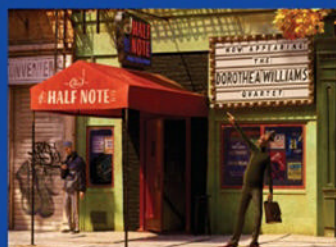
Inside Out
2015



Coco
2017



Toy Story 4
2019



Soul
2020

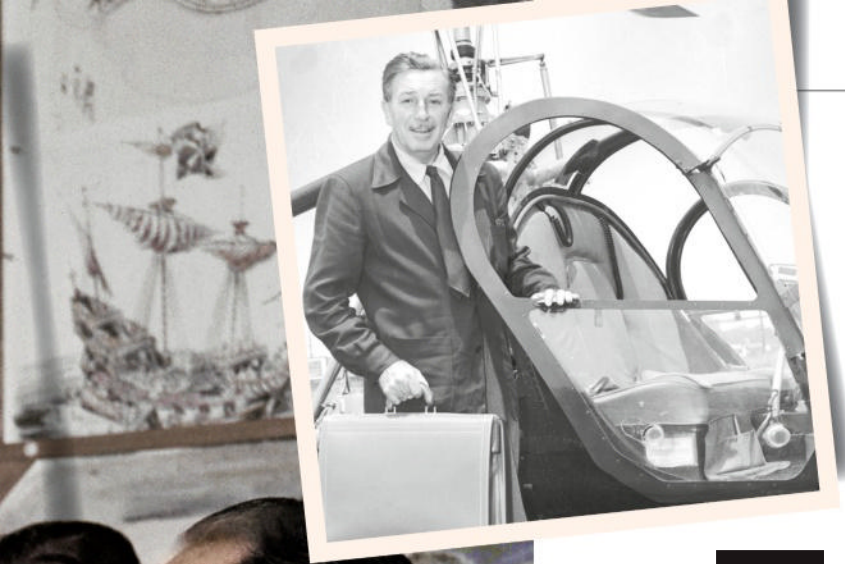
Turning Red

This film is a lock for the animated-feature category, according to *Vanity Fair*'s Rebecca Ford. The awards ceremony will be held on March 12.



MAGIC
COMES
TO LIFE





Surrounded by sketches and plans, Walt Disney and some designers overlook a model and plan for Disneyland in 1954. Top right: Walt Disney smiles during the televised grand opening of Disneyland on July 17, 1955, the culmination of years of dreaming.

Faith, Trust & a Little Bit of Pixie Dust

WALT DISNEY LONG DREAMED OF BUILDING AN AMUSEMENT PARK AS MAGICAL AS HIS FILMS. DESPITE BOTH CREATIVE AND FINANCIAL CHALLENGES, HE SUCCESSFULLY BROUGHT THAT VISION TO REALITY.

SATURDAYS WERE DADDY'S DAY FOR the Disney daughters, Diane and Sharon. Walt would take them to the studio or to ride the carousel at Griffith Park in Los Angeles. As he sat on the bench, he mulled over his next dream: a place where everyone—young and old—could have fun together.

As early as 1937, he was talking about building a small amusement

park. He considered 8 acres next to the new Burbank studios. But after visiting the 1948 railroad fair in Chicago, his love of miniatures and trains began to merge. A traveling show of dioramas, Disneylandia, was an early idea. When his family built a new home in Holmby Hills in 1949, Disney had the space and imagination to combine miniatures and railroads, building his own

⅛-scale railroad and half a mile of track. Now Disney's dream was gaining steam. He imagined a pristine and safe park for families. With each section, or "land," themed after his studio's own characters and creations, Disneyland would be like an old, familiar friend. At the time, amusement parks were not family-friendly venues. Rather, they were random, run-down collections of attractions that were often considered to be dirty and unsafe.

FUNDING THE DREAM

In this environment, finding financial backing for his park, initially projected to cost \$7 to \$11 million, was difficult. Even Disney's brother and business partner, Roy, questioned the feasibility of this dream. Walt set up a separate company to handle the creation of the park, WED Enterprises, protecting the studio and its investors.

"From the very start it was a problem of getting the money to open Disneyland, and we had everything mortgaged, including my family. But it takes a lot of money to make these dreams come true," Disney said.

Undaunted, Disney struck a deal with ABC. The network was struggling and needed a hit TV show. Disney offered an hourlong anthology program called "Disneyland" that would chronicle the park's creation and showcase Disney's characters.

"Mickey and I started out the first time many, many years ago. We've had a lot of our dreams come true. Now we want you to share with us our latest and greatest dream. That's it. Right here. Disneyland. Seen from about 2,000 feet in the air, and 10 months away," he told viewers, overlooking a plan of the park. The program was a success, drawing 12 million viewers in its first season. In exchange, Disney received \$500,000 from ABC to build his park, a promise of \$2 million in 10-year bonds and a \$4.5 million loan arranged through ABC. This opened

the door to an \$8 million credit line from the bank. Disney added that to a loan against his life insurance policy, the sale of a second home, and leases to vendors and corporate sponsorships within the park. He was on his way to financing what would become a \$17 million project. Nestled on 160 acres of former orange groves and walnut trees close to the freeway in Anaheim, a dream was taking shape.

BREAKING GROUND

Work got underway in mid-July 1954 under the supervision of engineer and retired Navy Adm. Joe Fowler. Crews worked 24 hours a day to meet the grueling schedule. Disney visited the site, located less than an hour from the Burbank studios, several times a week, constantly "plussing" to improve the park. *Walt Disney's Disneyland* began airing in late October, showing footage of the construction of Adventureland, Frontierland, Tomorrowland, Fantasyland and Main Street, U.S.A.

Without the animators, designers and planners (later dubbed Imagineers) that Disney pulled from his film studio to create lands and attractions, Disney parks would not be what they are today. The artists infused the park with a strong sense of storytelling and character development that carried into all future parks and projects. And Disney was right there with them, in the WED building on the studio lot, molding every inch of the park.

"The building of Disneyland gave us a new art, and a new type of artist. One that works with a slide rule and a blowtorch, instead of a pencil and brush," Disney said.

ALL HANDS ON DECK

As the planned opening drew near, money was running out. Delays, many brought about by Disney's own demands in pursuit of perfection, put the work behind schedule. Strikes

Walt crosses the drawbridge entrance to Sleeping Beauty Castle on April 16, 1955. Disney was a frequent visitor to the construction site, constantly tweaking plans in pursuit of perfection—and driving up costs.



*“We hope that it will be unlike anything else on this Earth.
A fair. An amusement park. An exhibition. A city from the
Arabian Nights. Metropolis from the future. In fact, a place
of hopes and dreams, facts and fancy, all in one.”*



MAGIC
COMES
TO LIFE

Crowds line Main Street, U.S.A., on July 17, 1955, for Disneyland's inaugural parade. Although only 15,000 were invited, more than 28,000 filled the park, with some climbing the fence and using counterfeit tickets to gain entry.





Walt, left, announces the Florida Project at a press conference with his brother and business partner Roy, right, and Gov. Haydon Burns in Orlando, Florida, on Nov. 15, 1965.

by plumbers and at local asphalt plants jeopardized the opening. With everyone pitching in, work was being done even as the first guests entered the park. Disney himself stayed up the whole night, helping spray-paint the giant squid from 20,000 Leagues Under the Sea, which he had suddenly decided to exhibit.

July 17, 1955, was sunny and an unusually hot 100 degrees. ABC's cameras rolled, documenting the day Disneyland first opened its doors to the public with a live 90-minute special hosted by Art Linkletter, Bob Cummings and future president Ronald Reagan.

A FEW BUMPS IN THE ROAD

"Now, of course, this is not so much a show as it is a special event," Linkletter told the audience.

"The rehearsal went about the way you'd expect a rehearsal to go if you were covering three volcanoes all erupting at the same time—and you didn't expect any of them."

While some live-TV issues dogged the telecast, what the 70 million viewers saw from home was nothing compared to what was going on in the park. The hectic fervor of the park's construction—still ongoing in many areas—continued. Negotiations with the plumbers had given the park working bathrooms, but not functional drinking fountains. Women's high heels sank into Main Street as the heat

softened the freshly laid asphalt. The pathway to Tomorrowland ended at a dirt lot. A gas leak caused part of the park to be closed for some of the day. More than a few attractions were not ready for the limelight.

At the heart of the "Black Sunday" debacle was the crush of crowds. What was supposed to be an invitation-only opening for 15,000 became overrun. Estimates range from 28,000 to 33,000 total guests visited Disneyland that day, many using counterfeit tickets or climbing the fence to get in. Traffic was backed up for 7 miles on the freeway. When guests did get into the park, they discovered the vendors and three restaurants had run out of food.

Undeterred, the park opened to the public the next day, with lines forming at 2 a.m. Tickets were \$1 for adults, 50 cents for children, and most attractions had a separate charge, ranging from 25 to 50 cents. On its one-year anniversary, Disney reported that the average guest had spent \$2.37 at the park. (That's \$26.35 in 2022 dollars, according to the Consumer Price Index inflation calculator.)

Despite the opening-day foibles and growing pains, Disneyland welcomed 3.6 million guests in its first year of operation. It wasn't long before everyone realized Disney had created a new revenue stream for the company (\$10 million in 1956), and many were eager to capitalize on the success of Disneyland.

“Walt Disney World is a tribute to the philosophy and life of Walter Elias Disney...and to the talents, the dedication and the loyalty of the entire Disney organization that made Walt Disney’s dream come true.”

ROY O. DISNEY DEDICATION OF WALT DISNEY WORLD, OCT. 25, 1971

A WHOLE NEW PARK

Talk of a new park began in earnest in the early 1960s. Disney resisted the idea of simply building a second Disneyland. Where others saw success, he saw areas that could be made better. “Whenever I go on a ride, I’m always thinking of what’s wrong with the thing and how it can be improved,” he said.

Determined to learn from what happened in Anaheim, Project Future began in secret. Where Disneyland had become limited by its acreage, the new park would have a larger footprint, allowing Disney to control what guests saw and experienced while there. “I don’t want the public to see the world they live in while they’re in the park,” Disney said. “I want them to feel they’re in another world.”

St. Louis, Niagara Falls and the New York area were all scouted as possible locations, but fell short. Florida offered good weather year-round and a location on the East Coast.

Once the site had been identified, shell companies were set up to buy the land so the real estate costs would not skyrocket as they had in Anaheim. Now called the Florida Project, it wasn’t long until locals began to realize a lot of land had recently been acquired. Speculation about which company was making the investment ran rampant, with the Orlando Sentinel finally breaking the story. So on Nov. 15, 1965, Florida Gov. Haydon Burns

hosted a press conference where Walt and Roy Disney announced their plans to build America’s next great theme park, hotels and recreational facilities.

At the core of Walt Disney’s plan for the 27,000-acre site was a futuristic city called the Experimental Prototype Community of Tomorrow.

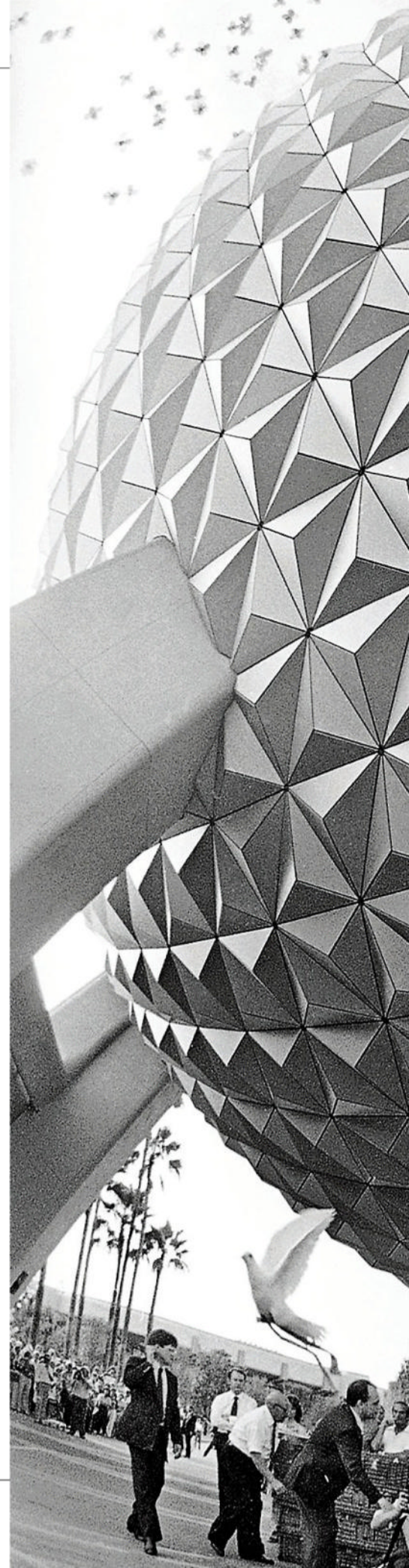
“But the most exciting and by far the most important part of our Florida Project...in fact, the heart of everything we’ll be doing in Disney World...will be our Experimental Prototype Community of Tomorrow. We call it EPCOT,” he said.

“It’s like the city of tomorrow ought to be. A city that caters to the people as a service function. It will be a planned, controlled community, a showcase for American industry and research, schools, cultural and educational opportunities.”

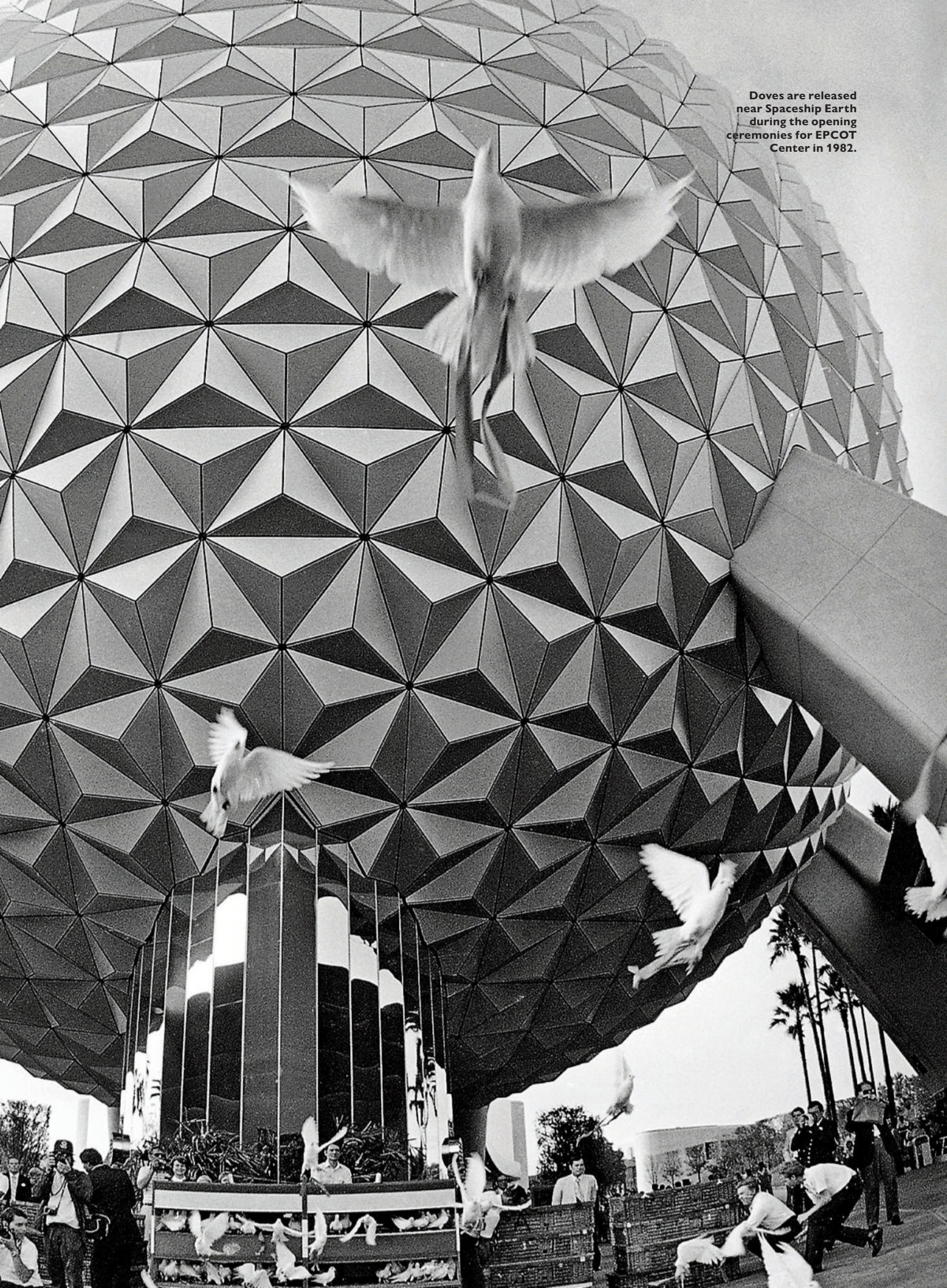
WALT’S DREAM LIVES ON

Disney’s enthusiasm for the project never waned, but his health did. Disney had smoked unfiltered cigarettes since he was a teen. In November 1966, he was diagnosed with lung cancer and given six months to two years to live. He died on Dec. 15. He was 65.

“There is no way to replace Walt Disney,” Roy Disney wrote in a company release, but he promised “we will continue to operate Walt Disney’s company in the way that he has established and guided it.”



Doves are released
near Spaceship Earth
during the opening
ceremonies for EPCOT
Center in 1982.





Walt dedicates Disneyland on July 17, 1955, "with the hope that it will be a source of joy and inspiration to all the world."

Roy postponed his retirement and led the company's Florida project. Before it broke ground, the company convinced the Florida state legislature to approve the Reedy Creek Improvement District in May 1967, effectively creating a special district with the rights of a county. (The district faces dissolution in June 2023, due to a law signed by Florida Governor Ron DeSantis.) The company could now avoid the red tape of government interference. It also meant that it was responsible for running its own power, water, roads, drainage and waste management.

Joe Potter was the man for the job. Walt Disney had recruited the retired Army major general from the 1964–65 World's Fair, which he had helped construct. Potter spearheaded the creation of underground utilities and a system of drainage canals that completely transformed the swampy property. After site preparation, construction of the Magic Kingdom began in 1969. Golf courses, hotels and campgrounds were also prepared in time for the 1971 resort opening. But Walt's grand vision for EPCOT could not be executed. Without his unflagging enthusiasm and energy, it became clear that the planned city he dreamed of was unrealistic

for the company to sustain. When construction finally began on EPCOT Center in 1979, the ideals of future and technology were enshrined in Future World, while international culture was celebrated in the World's Fair-inspired World Showcase.

MAGIC COMES TO FLORIDA

The Magic Kingdom, the Contemporary Resort and the Polynesian Village Resort opened on Friday, Oct. 1, 1971. Magic Kingdom attendance was 10,000.

"We told the board members, we told the press, we told everyone that we had deliberately picked the slowest month...the slowest day of the week...to open. We wanted to work things out slowly at first," Dick Nunis, executive vice president of Walt Disney World and Disneyland, explained to the Orlando Sentinel in 1988.

Roy Disney, who had insisted the resort bear his younger brother's first name, dedicated Walt Disney World on Oct. 25. It was televised a few days later on NBC as part of a 90-minute TV special that also featured performances by Julie Andrews and others. Most of the sequences promoting the park were prerecorded, avoiding the live-airing

debacles of Disneyland's "Black Sunday" opening.

"May Walt Disney World bring Joy and Inspiration and New Knowledge to all who come to this happy place...a Magic Kingdom where the young at heart of all ages can laugh and play and learn—together," Roy Disney said.

Sadly, Roy died just two months later. He had successfully helmed the first phase of the Florida development, the company's largest undertaking at the time.

When EPCOT Center opened 11 years later on Oct. 1, 1982, it also had a few weeks of soft launch. Disney chairman and CEO Card Walker dedicated the park on Oct. 24, saying "EPCOT Center is inspired by Walt Disney's goals. Here, human achievements are celebrated through imagination, the wonders of enterprise, and concepts of a future that promises new and exciting benefits for all."

At 260 acres, EPCOT Center was Disney's largest park and cost \$1 billion to build, a testament to the enduring vision of Walt Disney.

Balloons fill the sky after the grand opening ceremony and Main Street parade at the Magic Kingdom in October 1971.



Mickey Mouse greets guests
at every Disney park,
appearing in meet-and-
greet, shows and parades.





Around the Parks

DESTINATION: FUN! TRAVEL AROUND
THE COUNTRY AND SEE WHAT UNIQUE
THRILLS EACH DISNEY LOCATION
HAS TO OFFER YOUR FAMILY.

EACH INDIVIDUAL U.S. DISNEY PARK boasts its own unique features, attractions, theming and hidden gems. California's Disneyland Resort, for example, includes two theme parks, three resort hotels and the Downtown Disney shopping complex. Florida's Walt Disney World Resort houses four theme parks, two water parks, 24 resort hotels and nine non-Disney hotels, golf courses, the Disney Springs shopping complex and other attractions.

While guests are sometimes disappointed when a favorite attraction is retired, Disney is always

giving fans something fresh and exciting to anticipate. For example, Florida's EPCOT park is planning the first-ever attraction based on 2016's *Moana* called *Moana: Journey of Water*. Due in late 2023, it will be an interactive attraction in which guests will travel through a water maze that features a towering Te Fiti figure in the middle. Also due at EPCOT by the end of 2023 is a new Figment Meet & Greet attraction, where your kids (or, let's face it, you!) can mix and mingle with the beloved purple dragon. It's sure to make for a picture-perfect memory for fans of all ages!

"Disneyland Forever" was the theme of the celebration that was launched in 2015 to celebrate the park's 60th anniversary.



DISNEYLAND PARK

DISNEYLAND WILL NEVER BE completed. It will continue to grow as long as there is imagination left in the world," Walt Disney famously told a reporter at the opening of his first theme park in Anaheim, California, on July 17, 1955. He and his successors have held true to that promise.

The hub-and-spoke theme park still includes the five original lands—Main Street, U.S.A., Fantasyland, Tomorrowland, Adventureland and Frontierland—but today guests can also visit New Orleans Square, which was added 12 years after the park first opened; Critter Country (originally Bear Country), which debuted in 1972; and Mickey's Toontown, which opened in 1993. More recently, the popular Fantasmic! nighttime spectacular (which went on hiatus for two years due to the pandemic) just returned in May 2022, and Mickey & Minnie's

Runaway Railway and a reimagined Toontown are both due in 2023.

Built in just a year, Disneyland has welcomed over 750 million guests since it opened. What started as a relatively small park, encompassing 9 acres with 18 attractions, has grown to 85 acres and 53 attractions, not counting all that California Adventure has to offer. Over 32,000 cast members work there, making it the largest single-site employer in Orange County, California.

While many well-known guests have enjoyed the park, quite a few have worked there before finding fame. Steve Martin worked in Merlin's Magic Shop from 1955 to 1958; Michelle Pfeiffer played Alice in Wonderland in the Main Street Electrical Parade in the mid 1970s; and Kevin Costner met his first wife while he worked as a Jungle Cruise captain (she played Snow White).



The park's Smugglers Run attraction located inside Star Wars: Galaxy's Edge puts you in the driver's seat of "the fastest hunk of junk in the galaxy"—the Millennium Falcon!

CALIFORNIA ADVENTURE

DISNEY CALIFORNIA ADVENTURE opened in Anaheim on Feb. 8., 2001, to negative reviews. Built where a parking lot had been, the 55-acre park was hastily approved as the company wanted a second West Coast park, but the WestCOT plan for an EPCOT-style park had been canceled due to financial issues.

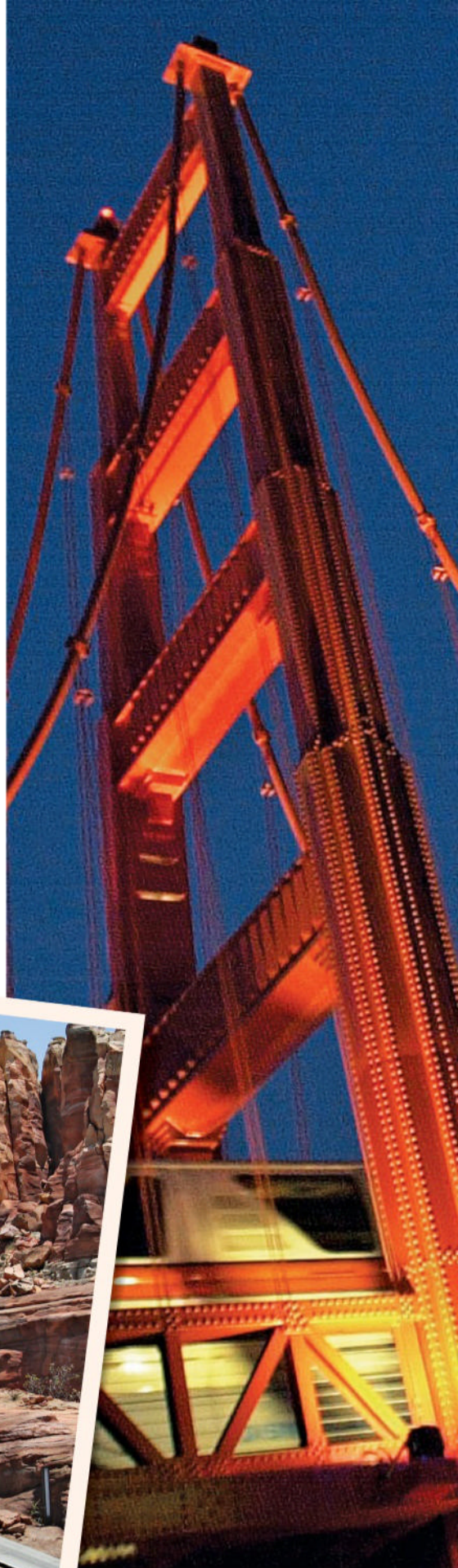
Curiously, this new park was themed to the history and culture of California, despite being *in* California. Disneyland has a devoted local and regional fan base, so offering guests a park about their home state lacked the usual Disney magic. Guests would drive down from the Bay Area and be welcomed by a miniature version of the Golden Gate Bridge, which they had seen full-size that morning. Also, most of the rides were off-the-shelf attractions purchased from

vendors without much theming or innovation—decidedly un-Disney. The entire park was renovated and expanded from 2007 to 2012.

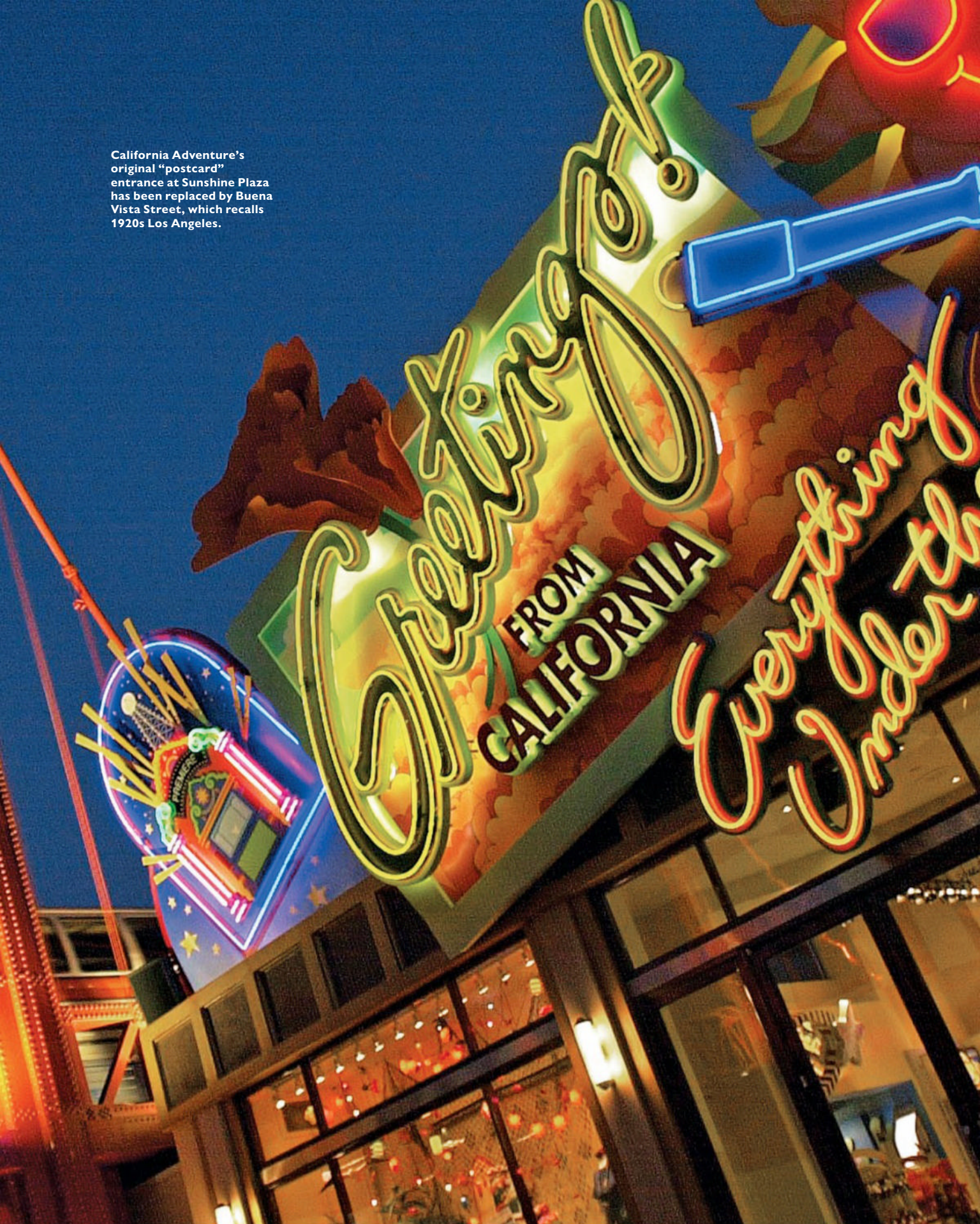
The California theme remains, but the lands now focus on Walt Disney's 1920s Los Angeles, Gold Rush mining, a Victorian seaside pier and the bustling cartoon Route 66 of *Cars*. The redesign gave attendance a big boost and the park's transformation continues today with more Pixar-themed and Marvel-themed attractions to come.

In Cars Land, Flo's V8 Cafe has many popular dishes including the spicy guacamole bacon cheeseburger and milkshakes with "road gravel." The Lamplight Lounge (formerly the Cove Bar) offers lobster nachos, which are so famous they have their own hashtag, and the Buzz Lightyear-inspired Infinity Fizz mocktail.

Radiator Springs Racers is similar to a side-by-side version of EPCOT's Test Track, though not as fast. The beginning of the ride takes guests through scenes featuring *Cars* characters.



California Adventure's original "postcard" entrance at Sunshine Plaza has been replaced by Buena Vista Street, which recalls 1920s Los Angeles.



Formerly home to the grand welcome show at every morning's rope drop, Main Street train station also serves as the park's "curtain," with guests passing under it and into the Magic Kingdom "show."



MAGIC KINGDOM

FLORIDA'S MAGIC KINGDOM WAS designed to be bigger and grander than Disneyland. Main Street, U.S.A. was enlarged to accommodate crowds and parades. As a demonstration, at the Grand Opening Celebration on Oct. 25, 1971, a 1,076-piece marching band filled Main Street and the hub.

Three attractions were unique to Walt Disney World on the Magic Kingdom's opening day: Mickey Mouse Revue, Country Bear Jamboree and the Hall of Presidents. The hall was an expansion of Great Moments with Mr. Lincoln—all of the past presidents were now Audio-Animatronics. It is the centerpiece of Liberty Square, where you can "behold all 46 Presidents of the United States in a stirring show tracing the nation's history."

Another "plus" at the Magic Kingdom is that guests can dine

inside Cinderella Castle. Above the castle clock tower, there is a luxurious suite that is invitation-only for overnight guests.

The Magic Kingdom is not the largest park in Walt Disney World, but it has the most attractions. It offers the unique Monsters Inc. Laugh Floor interactive attraction, A Pirate's Adventure—Treasures of the Seven Seas, an interactive treasure hunt where you complete missions and earn points toward a prize card signed by Captain Jack Sparrow, and it's the only place in the world to ride Walt Disney's PeopleMover (Tomorrowland Transit Authority) and see his Carousel of Progress.

Notable noshes include the berry/Nutella waffle sandwiches at Sleepy Hollow, plant-based sausage as well as chili-cheese hot dogs at Casey's Corner and giant cinnamon rolls at Gaston's.



On Seven Dwarfs Mine Train, guests sit in mine carts that sway as they twist and turn through scenes from *Snow White*. The trains get up to 30 mph without inversions, backward movement or drops, making this a kid-friendly roller coaster.

EPCOT

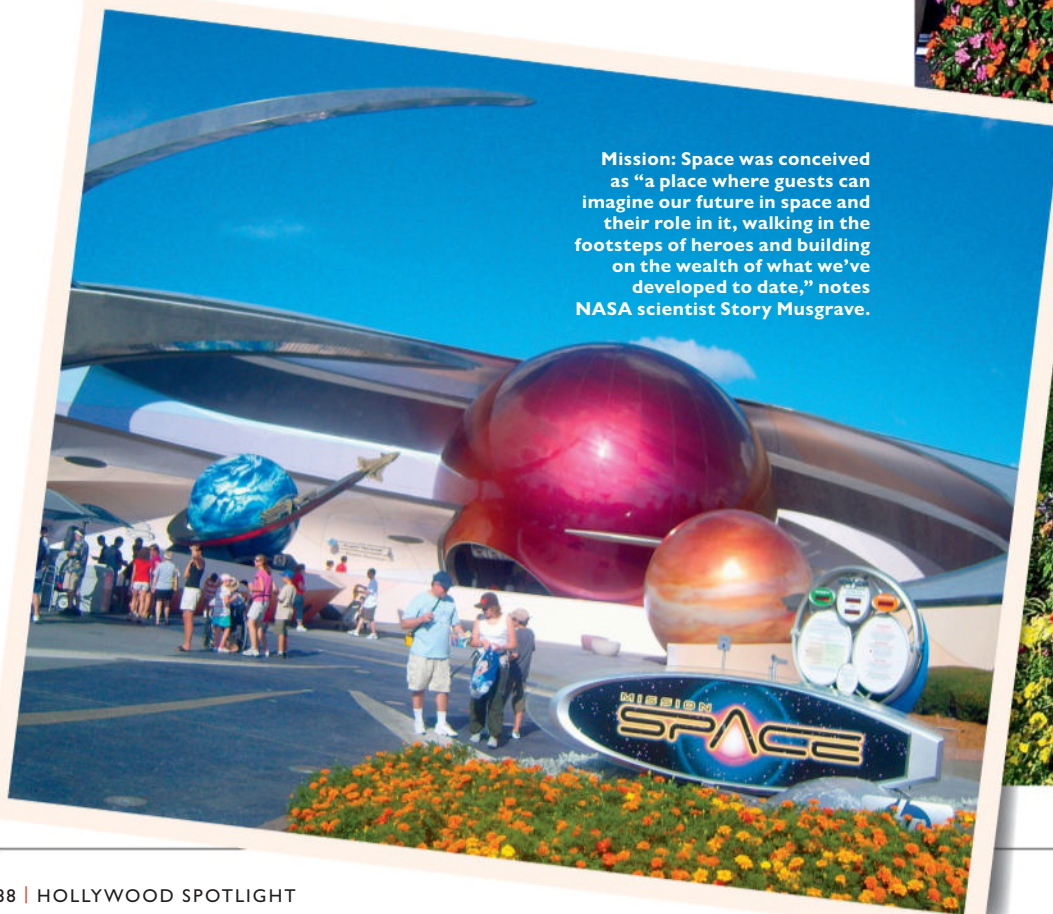
IN 1966, THE EXPERIMENTAL Prototype Community of Tomorrow was described by Walt Disney in his last film, in which he explained to Florida residents and business leaders his plan for a new kind of city. Residents would live in EPCOT temporarily, working in the city's commercial core or the nearby industrial park, where cutting-edge technology would be developed. Residential neighborhoods would radiate from the city's center, built around parks and recreation facilities. All automobile and truck traffic would be underground on two-layered road systems. Above ground, only monorails and Omnimovers would ferry residents across the city. All EPCOT technology, from the kitchen to the bathroom to the work place, would be state-of-the-art: a living, functioning showplace of possibilities.

Part of this utopia would be a showcase of nations, where residents and visitors could shop and dine on streets from around the world. Each country would have a pavilion where they could teach others about their traditions and culture.

After Disney's death, the company realized it could not achieve his vision; however, they wanted to build something that would honor his ideas. Park construction began in 1979 and it was opened in 1982 as EPCOT Center. It was the largest construction project in the world at that time.

Today, EPCOT is two theme parks joined together: Future World and World Showcase. But plans are underway to have three new neighborhoods in 2023—World Celebration, World Discover and World Nature—in addition to the 11 country-themed pavilions.

Mission: Space was conceived as "a place where guests can imagine our future in space and their role in it, walking in the footsteps of heroes and building on the wealth of what we've developed to date," notes NASA scientist Story Musgrave.





It took
three years,
3,000 designers,
22 construction
companies and
10,000 construction
workers to
create EPCOT.

**Shops and eateries
line Hollywood
Boulevard, where
1930s streetmosphere
entertainers make
regular appearances.**



HOLLYWOOD STUDIOS

DISNEY-MGM STUDIOS OPENED in 1989 and was renamed in 2007 to Disney's Hollywood Studios. The park was originally built on 154 acres but is now being expanded.

Disney-MGM Studios was slapped together to compete with Universal Studios Orlando, which opened in 1990. Disney's park also marketed itself as a movie-themed park, with a fully functioning television and film studio. Only a few significant shows were ever filmed there, but they included the third edition of the Mickey Mouse Club that featured Britney Spears, Justin Timberlake, Christina Aguilera and Ryan Gosling.

On opening day, the Studios offered guests five attractions: The Great Movie Ride, the Backlot Tour, Magic of Disney Animation, the Monster Sound Show and SuperStar Television. None of these attractions are open today.

Lots of entertainment is available at the park. Sunset Boulevard hosts the Twilight Zone Tower of Terror and The Rock 'N' Roller coaster. The Indiana Jones Epic Stunt Spectacular is shown several times a day and there is a Frozen Sing Along theater show. Muppets Courtyard is still offering Muppet*Vision 3D, and Star Wars: Galaxy's Edge and Toy Story Land have recently been added, and have become huge hits. And the trackless Mickey & Minnie's Runaway Railway continues to be a crowd-pleasing ride.

Hollywood Studios dining is a dramatic experience, too. The Hollywood Brown Derby recreates classic elegance, while the '50s Prime Time Cafe serves up sass and comfort food. Guests can sit in a "car" and watch old sci-fi movies while dining at the Sci-Fi Drive-In Theater.



The Broadway-style *Beauty and the Beast: Live on Stage* brings all of the film's characters to life in a fun-filled 30-minute production.

ANIMAL KINGDOM

FLORIDA'S ANIMAL KINGDOM OPENED in 1998 and encompassed 403 acres, making it the biggest park at Disney World. It cost \$800 million to build.

"It required so much acreage because the whole park is predicated on live animals, and live animals require tremendous amounts of space to lead natural lives," lead park Imagineer Joe Rohde said. "And we, the designers, need space to create natural views, so that you're seeing these animals in the context of the life they would live in the wild."

In the center of Animal Kingdom's hub-and-spoke layout is the Tree of Life, a 145-foot-tall structure that has more than 325 creatures intricately carved into its trunk. The park's six lands are Oasis, Discovery Island, Pandora, Africa, Asia and DinoLand.

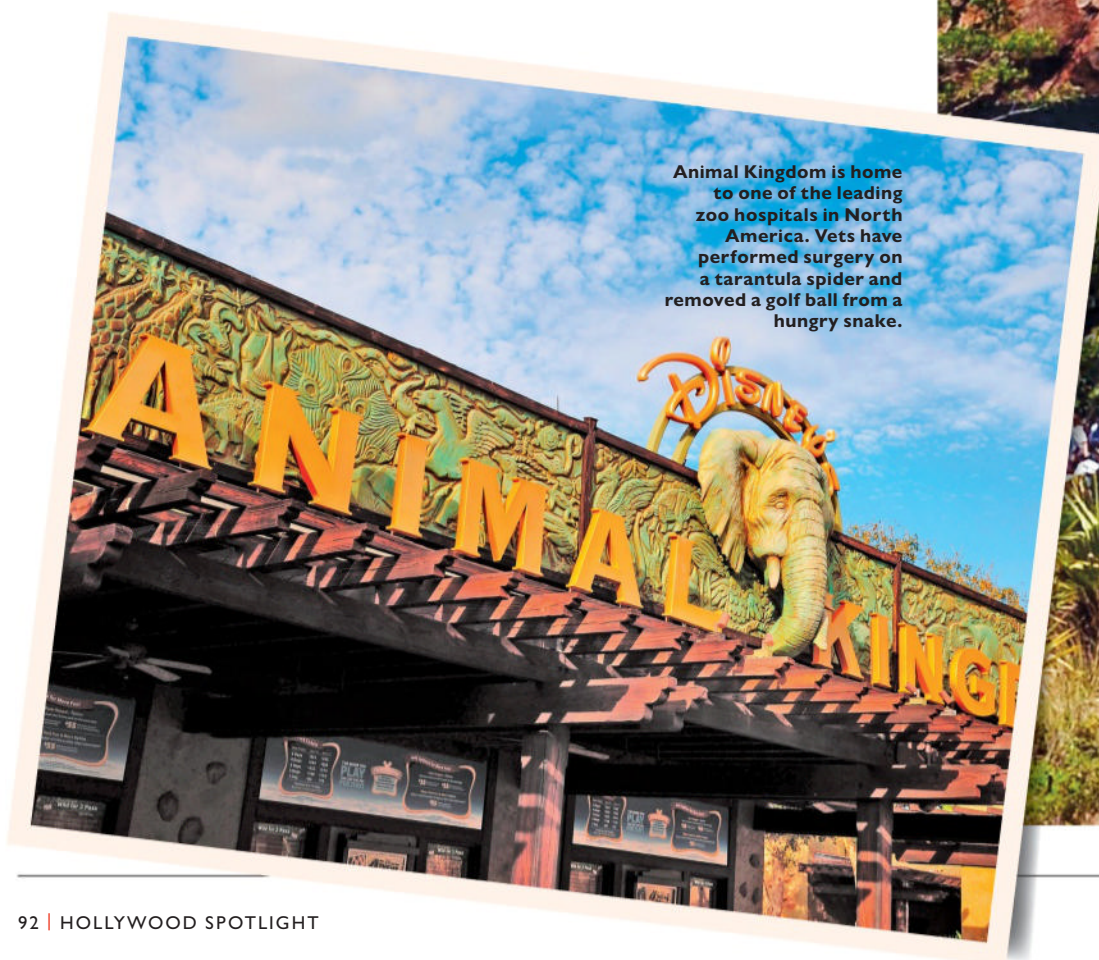
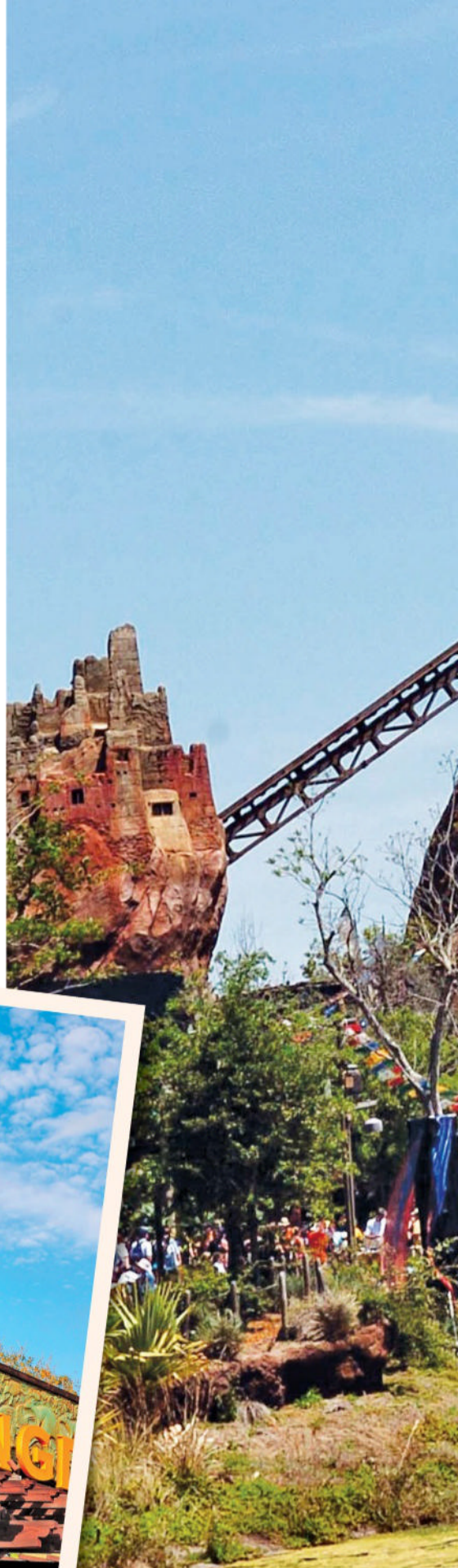
"The park features a unique 'lived-in' design to recreate authentic real-world

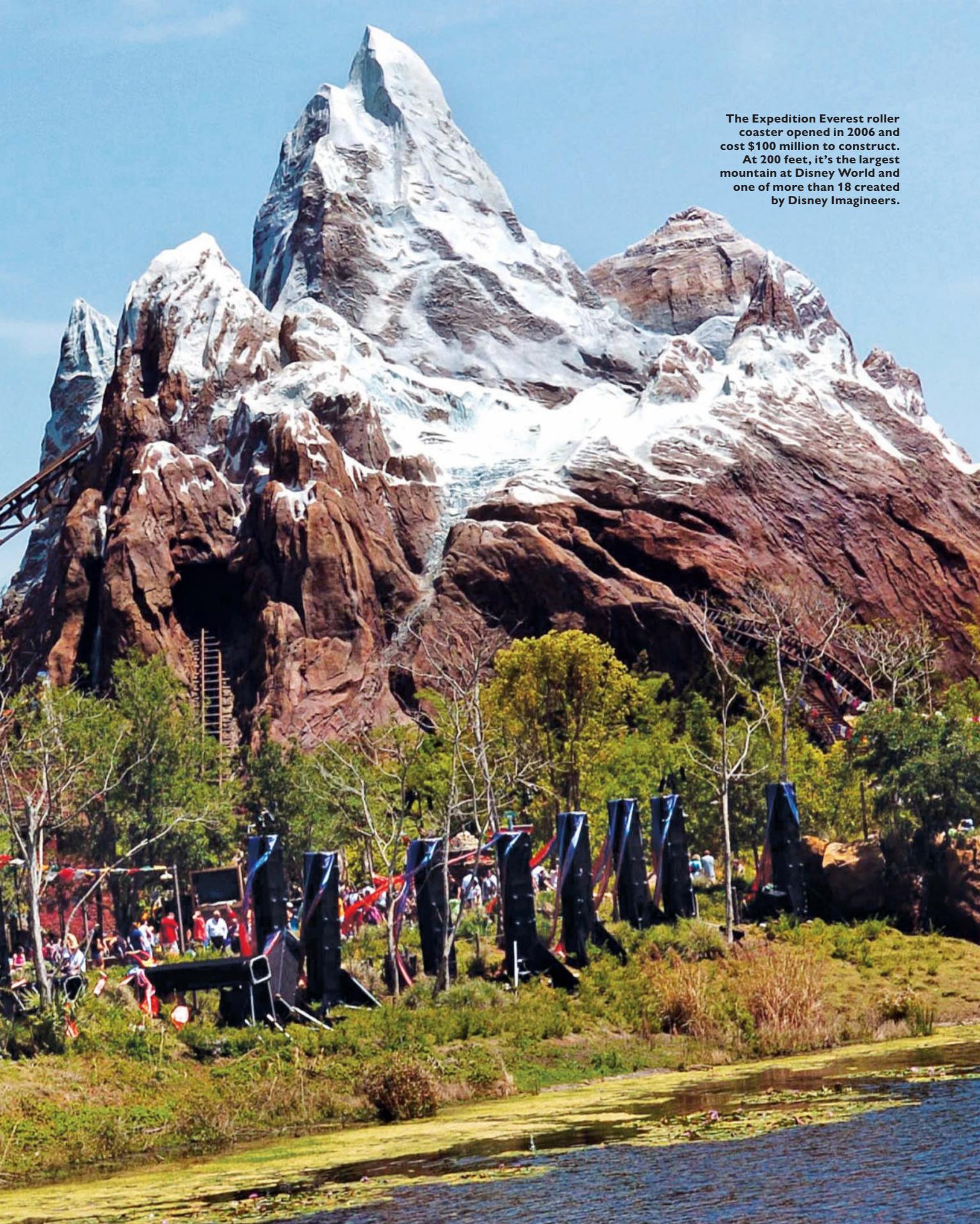
locations and stories," Rohde says. "It's a real place where anything can happen, and the design reflects that."

Originally, there was supposed to be a "Beastly Kingdom" section of imaginary animals like unicorns, dragons and sea monsters. This was cut because of time and budget issues. Camp Minnie-Mickey was put in its place as a temporary attraction, but it closed in 2014. Pandora: The World of Avatar was constructed in the 12-acre space and opened in 2017, costing around \$500 million.

More than 2,000 animals representing 300 species are at the park, most acquired from zoos accredited by the American Zoo and Aquarium Association. Guests can also enjoy an array of street and stage performances throughout the park, including drummers, acrobats and the "Festival of the Lion King."

Animal Kingdom is home to one of the leading zoo hospitals in North America. Vets have performed surgery on a tarantula spider and removed a golf ball from a hungry snake.





The Expedition Everest roller coaster opened in 2006 and cost \$100 million to construct. At 200 feet, it's the largest mountain at Disney World and one of more than 18 created by Disney Imagineers.

AROUND
THE WORLD



There are 12 Disney theme parks around the world: six in the United States, two in Paris, two in Tokyo, one in Hong Kong and one in Shanghai, which opened in 2016. Above, Mickey and then CEO Michael Eisner open Euro Disney in 1992. In 1994, the park's name changed to Disneyland Paris.





THE MAGIC LIVES ON

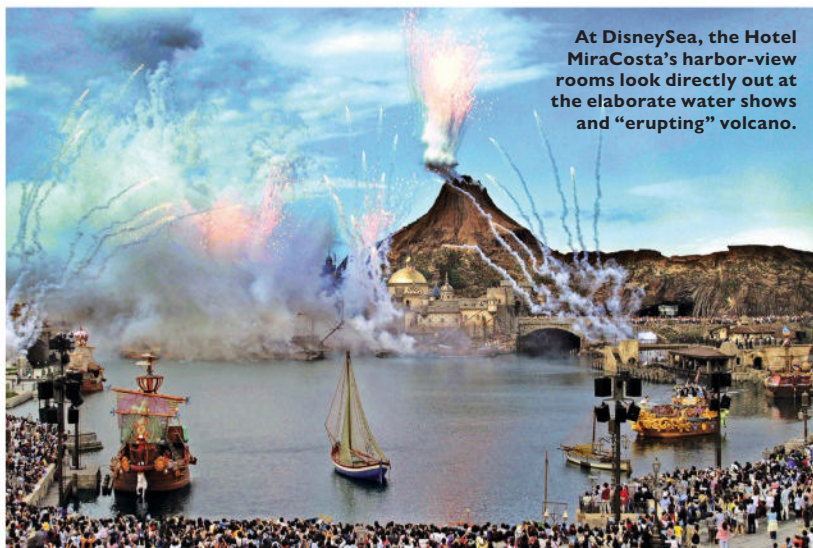
“SOMEHOW I CAN’T BELIEVE THERE ARE MANY HEIGHTS THAT CAN’T BE SCALED BY A MAN WHO KNOWS THE SECRET OF MAKING DREAMS COME TRUE,” WALT DISNEY ONCE SAID. TODAY, 56 YEARS AFTER HIS DEATH, HIS CREATIVITY IS STILL SPREADING JOY ALL OVER THE GLOBE.

DISNEY BEGAN ITS INTERNATIONAL reach with the 1983 opening of Tokyo Disneyland. Since then, Paris, Hong Kong and Shanghai have joined its global empire. Expansion hasn’t always gone smoothly, but Disney keeps “plussing” and learning what appeals to new markets. Many of the parks look like the original in California and the Magic Kingdom in Florida, but modifications and

fresh attractions can be found throughout. Each park has its own charms and cultural touches. And all are scheduled for expansions in the coming years. In Tokyo, DisneySea is opening a fantasy port in 2024—the biggest expansion in the park’s history. Hong Kong is set to add Arendelle: World of Frozen. Marvel Land will be built in Paris and a Zootopia-themed land is in the works for Shanghai.

TOKYO DISNEY RESORT

TOKYO DISNEYLAND PROVED SO popular, Disney decided to build a sister park right next door. DisneySea, a joint venture with the Oriental Land Company, is the only aquatic-themed Disney park in the world. Tokyo Disneyland is the more family-friendly park with lots for the kiddies; DisneySea was designed to attract teens and adults. Tokyo Disney Resort has three deluxe hotels, one moderate and one value hotel. The Tokyo Disney Resort Toy Story Hotel, which opened in April 2022, brings your favorite toys to life. Tokyo Disney Resort celebrated its 35th anniversary in 2019 with an enhanced It's a Small World ride. In 2020, the resort added Enchanted Tale of Beauty and the Beast, The Happy Ride With Baymax, a *Big Hero 6*-themed whip ride and Soaring: Fantastic Flight, based on



At DisneySea, the Hotel MiraCosta's harbor-view rooms look directly out at the elaborate water shows and "erupting" volcano.

EPCOT's Soarin' Around the World simulator ride. At Tokyo DisneySea, the 20,000 Leagues Under the Sea sub ride is a bioluminescent

Omnimover attraction. Next door is the Journey to the Center of the Earth, a dark ride combined with a launched indoor-outdoor coaster.

HONG KONG DISNEYLAND

HONG KONG DISNEYLAND IS A SEMI-replica of the original Disneyland. When it opened in 2005, guests complained that there weren't many attractions. Mystic Point and Toy Story Land were added. Hong Kong Disneyland is notable for its lower crowds, except for local holidays, when it has been known to reach capacity. With the opening of Shanghai Disneyland, Hong Kong has seen a drop in attendance. It's more popular than Shanghai Disneyland with foreign tourists, because it does not require a visa for entry into China. Hong Kong's current expansion is targeted to attract repeat local visitors, as well as guests from New Zealand and Australia. Sleeping Beauty Castle closed in 2018, and was rethemed. It reopened in 2020 as Castle of Magical Dreams and pays tribute to the 12



The Iron Man Experience is the top attraction in Hong Kong Disneyland and is the foundation of a new Marvel-themed land, which should open in late 2023.

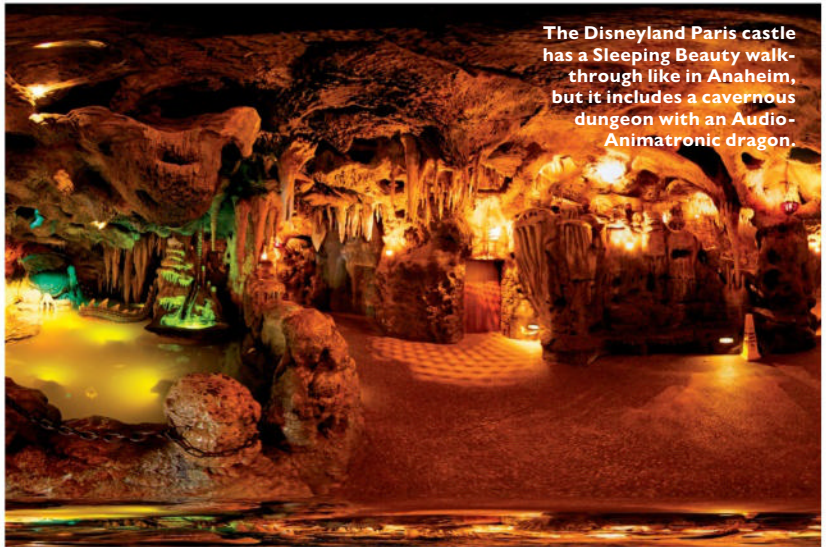
Disney Princesses and two Frozen heroines. Moana: A Homecoming Celebration, a live stage show, opened in 2018, and an entire Frozen-themed

land where "guests will be able to visit the kingdom of Arendelle with all of its sights, sounds, cuisines and traditions" is slated to open soon.

DISNEYLAND PARIS

DISNEYLAND PARIS (CALLED EURO Disney when it first opened) is similar to the Anaheim resort in that its two parks are side by side. It has seven hotels, all themed to different regions of America. The resort also features a golf course, a railway station and a large shopping mall. It is located in Marne-la-Vallée, 20 miles east of the center of Paris.

Opening in 1992 amid labor disputes and complaints, the resort had an uphill battle to gain attendance. Today, Disneyland Paris is Europe's most-visited theme park. Fans know it as the most detailed, magical and artistic Disney park. Those wishing to dine at Toad Hall or a Ratatouille-themed restaurant (Bistrot Chez Rémy) can find them at Disneyland Paris. The Walt Disney Studios Park joined the resort on March 16, 2002.



The Disneyland Paris castle has a Sleeping Beauty walk-through like in Anaheim, but it includes a cavernous dungeon with an Audio-Animatronic dragon.

It's similar to Hollywood Studios, but with unique attractions, such as the popular Ratatouille ride and Crush's Coaster, a dark ride

combined with a spinning roller coaster. In the Disneyland park, Phantom Manor is a chilling twist on the Haunted Mansion.

SHANGHAI DISNEY RESORT

SHANGHAI CITY HAS WANTED A Disneyland Resort since 1990; however, it took years of negotiations for it to become a reality. The Chinese government approved the project in 2009 on the condition that the new park would cater to Chinese culture, as well as provide American-style entertainment. During the planning, Chinese citizens were asked what they wanted in the park so they'd feel this area belonged to them, an approach unprecedented in Disney history. "Authentically Disney and distinctly Chinese" is the mantra here since its 2016 opening. For example, the Gardens of Imagination has Dumbo, a Fantasia carousel and The Garden of the Twelve Friends, dedicated to the zodiac animals, represented by Disney and Pixar characters. Shanghai has more rides than Hong



The Alice in Wonderland Maze, themed to the Tim Burton Alice films, offers interactive experiences and character appearances.

Kong and Paris Disneyland had when they opened, due to the expectation of large crowds. More than 330 million Chinese citizens

live within three hours of the resort. The most popular rides are the high-tech Pirates of the Caribbean and Soaring Over the Horizon.

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A360MEDIA, LLC
270 SYLVAN AVENUE SUITE 2220
ENGLEWOOD CLIFFS,
NEW JERSEY 07632
(800) 749 - 7733

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Snow White was inducted into the Hollywood Walk of Fame with her very own star in 1987.

Celebrations for
Disney 100 Years
of Wonder kicked
off on Jan. 27
at Disneyland Park.

